

THE ETUDE.

VOL. IV.

PHILADELPHIA, PA., SEPTEMBER, 1886.

NO. 9.

THE ETUDE.

PHILADELPHIA, PA., SEPTEMBER, 1886.

A Monthly Publication for Teachers and Students of the Piano-forte.

SUBSCRIPTION RATES, \$1.50 PER YEAR (payable in advance).

Single Copy, 15 cents.

The courts have decided that all subscribers to newspapers are held responsible until arrangements are paid and their papers are ordered to be discontinued.

THEODORE PRESSER, PHILADELPHIA, PA.

EDITORS.

W. S. B. MATHEWS, JOHN S. VAN CLEYE,
JOHN C. FILLMORE, JAMES HUNKER,
D. DE F. BRYANT.

Managing Editor, THEODORE PRESSER. Advertising Manager, N. ALLEN STOCKTON.

(Entered at Philadelphia Post Office as Second-class Matter.)

OUR EDITORIAL CORPS.

Owing to our health, which has never been strong at the best, and the multifarious duties consequent on our position in the M. T. N. A., and also the attention required by our publishing house, we have formed a new editorial corps, composed of the above well-known names.

Since the issue of the journal in 1883, it has been our endeavor to maintain the high standard proposed at the outset; that we have succeeded in this we think our readers will heartily agree.

THE ETUDE, while mainly devoting its columns to all that relates to the piano-forte and its adjuncts, still has not narrowed itself exclusively to the interests of that instrument. Its present large and increasing circulation warrants our changing it to even a broader basis, although the discussion of the piano and its literature, and the various methods of teaching it, will always be the main object of the paper.

The syndicate of editors selected are so well known that it would be superfluous to praise them. They have identified themselves for years with the musical literature of this country, and are practical musicians and teachers as well as brilliant writers. Our other contributors will continue from time to time their able and interesting articles.

We think THE ETUDE will be materially benefited by this change, and its usefulness to teacher and pupil greatly increased. It has, indeed, been a labor of love, but failing health, and the interests referred to above, prevent our assuming the entire editorial work, although we still retain the full control of the journal.

We hope that our readers will continue the same lively interest they have always manifested, and that, in endeavoring to swell the subscription list, they will feel they are advancing the interests of true music.

The most important matter before the music profession is the organizing of State Associations. We hope this year to record the formation of many more than last year, which number was six. We are in constant receipt of letters from teachers who are ready to co-operate with others in this work. We have done all in our power to aid those in the different States in planning the work of organization. Much more might be gained by opening correspondence with those who are leaders in State Associations. As soon as the sister States have established Brotherhoods, there will be crossing and re-crossing the borders to aid each other with the best available talent. The campaign cannot be opened too early in the year. Let those who are interested in this work drop a line to THE ETUDE, which will be printed in the next issue, and in this way all the subscribers in the different States will be placed in communication. This matter should appeal to every active teacher.

The great Sengerfest held at Milwaukee in July was a marked success. The mass chorus was effective, the orchestra good and the performances enjoyable throughout. Mr. Tomlins won fresh laurels by his work with the children's chorus and by the delicate, refined, finished work of the Arion Club and the Cecilian Club of Milwaukee. A prominent feature of the festival was the original works produced. Two of them were of considerable importance: Mr. Arthur Bird's "Suite" and the prize composition "Columbus," by C. J. Brambach. The latter is extremely well written. The "Suite" has more originality. On the whole, the original works produced at the M. T. N. A. meeting in Boston were more important, and had much greater significance for musical progress in America than those produced at Milwaukee. It would be a good idea, perhaps, if these two meetings could come in immediate succession in some one town, say at Philadelphia, in 1889. This would give greater opportunities for comparison and afford greater stimulus than either alone.

BOOK, NEWSPAPER, OR MAGAZINE?

Ruskin, who has said a great many true and suggestive things in his time, somewhere distinguishes between "books" and "newspapers" upon the ground that the book represents thoughts of *permanent* value; the newspaper records occurrences of *ephemeral* interest. The one is "for keeps," as the children say; the other, like a hot cake, is detestable when cold. He continues, that mistakes are often made whereby many matters of no possible value go out into the world bound up in covers, as if they supposed themselves of permanent interest; on the other hand, newspapers frequently print articles and essays of lasting value; many of them wasted, unfortunately, upon readers so demoralized in the matter of attention that they fail to notice the pith and moment of what they have pretended to "read." The curious thing about the average newspaper is the rapidity with which it stales. A copy three months' old is like a leaf of ancient history. It is almost a shock to an editorial writer to turn over the files and attempt to identify his own "editorials" two years back. Nine out of ten editorials would not have been written if the writers had taken a week to think them over.

THE ETUDE is not a newspaper, and does not intend to be one, but a magazine, in which is found essays of permanent value on musical education, especially as re-

lated to piano-forte study. What is properly called *news*, meaning thereby the murders, fires, embezzlements, and suicides of the musical world, does not belong to the work of THE ETUDE. Not handling the news, we cannot comment upon it, excepting those events and relations belonging to the real *movement of mind*, rather than to the mere incidents of social life. THE ETUDE will go on in the line upon which it has already entered, dealing with matters of permanent musical interest, and appealing to readers who prefer to be incited to think rather than to be merely amused. We are well aware that nothing pays so well as a talent for amusing. There is a large fraction of mankind which lives to be amused. It is astonishing how hollow the world becomes when it is tested as to its amusing qualities. A man or a woman can live in the world and work hard in it for half a century, yet find nature an eminently placable mother. For thousands and thousands of years her old ribs have been tickled with the hoe and the spade, but she has rarely failed to laugh with a harvest. The working-man cannot be so bent down by his toil but what the image of the blue sky and the laughing heavens will be reflected back to him out of the fountain or stream from which he quenches his thirst. Not so is it with the idle. No sooner does nature discern one of her children to be given over to amusement, than all the lights fade out of her pictures. Instead of roses and corn, she hedges him in with nettles and thorns. As a place of amusement, the world is horribly dull.

Not to such does THE ETUDE appeal. It is a repository of musical thought—partly new, partly educational, partly technical, partly æsthetic, but always practical, and we hope always interesting. The field is practically unoccupied. Reader, will you help us work it?

W. S. B. M.

HOW SHALL A YOUNG TEACHER SUCCEED?

This question has lately been asked THE ETUDE, more especially with reference to the wisest means of bringing the teacher's work to the knowledge of the community. But it is better, in answering the question, to make it much broader and more inclusive. Let us try, then, to define, at least approximately, the essential conditions of success.

Obviously, the first essential is *intelligence*. The teacher must know the subject he is to teach, and know it thoroughly. If he is to teach beginners only, he need not know everything that a teacher of advanced pupils must know; but what he has to teach he *must* know, if his work is to have any value. The more perfectly he knows it the better.

The second requisite is the *ability to impart what he knows*. If he has not this naturally, he must acquire it. Let him not only be sure that he knows the ideas he has to impart, but that he sees them in their natural, logical order. Presented in that order, and *one at a time*, he will be likely to make them understood.

The third requisite is *tact*, the ability to enter into his pupil's mental condition and to understand what special needs are to be met first. No two pupils are alike, and no two minds can be developed in precisely the same way. There is a strong tendency among teachers to settle into a *routine* of work, laying out a "course of study" or curriculum, and forcing every pupil to go through it in precisely the same order. This tendency is particularly strong in some of the European conservatories, as well as in some of the public schools in this country. The machine once set up is regarded with

feelings of almost superstitious reverence, and children are practically treated as grist to be ground through the mill. They may be made or marred; no matter, the mill is all right. But the truth is, that no teaching is or can be good which does not primarily regard the special needs of the individual pupil. The school is for the benefit of the pupil, not the pupil for the benefit of the school. What is true of schools is equally true of private teaching. Of course, routine teaching is the easiest teaching, but it is never successful in any high degree.

The next requisite to success is character. "That which we are we shall teach, not voluntarily but involuntarily. Thoughts come into our minds by avenues which we never left open, and thoughts go out of our minds through avenues which we never voluntarily opened. Character teaches over our head." This quotation from Emerson, one of the deepest of seers, contains a most profound and salutary truth, which ought to be deeply pondered by every young teacher. Ultimately, the teacher's influence on his pupils, his patrons, his friends, the community in which he lives, depends on what he *is*, in his inmost soul, in the depths of his character. And let him remember that what he is depends mainly on himself. We are chiefly the architects of our own characters. Inherited traits do, indeed, count for much; so do the conditions of early education and of environment generally. But the central thing in character is *right purpose*, the sincere determination to accept and discharge all known obligation, and the honest desire and effort to understand obligation in order that it may be accepted. He who takes this attitude has the fundamental, essential qualities to which all others shall inevitably be added. "To him that hath" *this*, "shall be given, and he shall have abundance."

The converse is equally true. "From him that hath not shall be taken away even that which he *seemeth* to have." The quack, the charlatan, the pretender, the self-deceiver, whose character is not sound at the central point, the attitude of the will with reference to obligation, invariably comes to grief. For such there is no permanent, abiding success of any sort.

The next requisite is *refined courtesy*. This ought to be the natural outgrowth of upright character. It is the fruit of an enlightened sense of obligation to our fellows, of a self-respect which respects others, regarding their rights and feelings as we regard our own. The dignified, courteous man inevitably commands respect and acquires influence. And refinement is essential, because coarseness in thought or feeling, not to say in manners and speech, is not compatible with the highest self-respect, nor with due regard for the feelings of others. A boor cannot feel that sympathetic appreciation of refined feelings in others which belongs to the highest courtesy. A coarse man is sure to be selfish, and selfishness is of the very essence of discourtesy. He will not be liked, because he is not likable, and because he likes others less than he does himself. Here, as elsewhere, men give what they receive. "With what measure ye mete, it shall be measured to you again."

The above qualifications, which are within the reach of every young teacher, are the only essentials of *real* success, in the highest sense. He who has these will certainly be successful in imparting sound knowledge and in developing sound character and intelligence in his pupils. Good work, done in a right spirit, *ought* to insure *worldly* success. Sometimes it does, perhaps always, if one waits long enough. But the teacher who expects immediate returns of pecuniary and worldly success from his investments of labor, professional attainments, self-control, self-discipline, will often be bitterly disappointed. The conditions of worldly and of social success are so complicated, there are so many incalculable elements in the problem, in any given case, that no predictions are worth much. There is a vast amount of ignorance in every community. Comparatively few parents choose teachers wisely, or even know enough to do so. Their imaginations are dazzled by the glitter of tin, and quack music teachers, like quack doctors, often grow rich, while men of solid professional attainments and of sterling character are left in poverty and obscurity. It is of no use to complain of this state of things, still

less to allow oneself to be soured and embittered by it. Indulgence in that kind of weakness is fatal. One must accept the world as he finds it and make the best, not the worst, of it. No one man can make any great impression on the vast mass of ignorance, stupidity, vanity and folly that exists in every community. If one has to choose between an unworthy success, won by catering to men's weaknesses, and the consciousness of honest effort resulting in worldly failure, the choice ought not to be difficult.

But sometimes real merit and brilliant worldly success go together. In these cases there are commonly brilliant, showy qualities combined with the solid ones. Such a combination may sometimes be acquired, but it is more often the result of exceptional natural endowments. If one has these, well and good. Let him be thankful. If he has not, he still has it in his power to live a meritorious, useful life, and to command the respect of all whose good opinion is to be valued, for his personal and professional character.

As regards the special ways of making one's self known in a community, perhaps no advice is good for much. He who has refined feelings and has a fair amount of modesty will naturally shrink from the advertising arts of the quack doctors and of charlatans generally. He may fairly and properly make his presence known by a modest advertisement in the newspapers, or by such other means as will not take unfair advantage of his brother professionals. He will not press his services on patrons by importunate solicitations, but will be content to wait until he is sought for what he can do. People will soon find this out, and if they do not employ him, it will be either because the field is already fully occupied, or because his particular kind of work is not desired. In most places there is room for those who can do *well* what the public really wants done.

J. C. F.

TONE IN PIANO-FORTEPLAYING

Is it not a singular thing, while in vocal studies and in violin playing the first rudiments are toward the production of a pure, full tone, yet, in teaching the piano few teachers think it worth their while to even speak of it? Most of them being ignorant on the subject themselves. To finger the keys with dexterity, velocity being the main thing sought after; to play so many notes in a given time with a dry, hard touch, or a pearly little colorless tone, that was, and in many cases is, all pupils aim at.

The word *tone* is comparatively new that is applied in this way, and one can read notices of piano recitals where the player's technic is glowingly spoken, but never a word about his tone. But the first quality alluded to in a violinist's performances is his tone, and then his technic. What would a vocalist be with only execution and no voice? Alas! we see, or rather hear, what they are, for their name is legion. But the main thing is, first, the voice, then the use of it. The cause of this neglect arose, no doubt, from the deficiencies of the piano itself. It is not essentially a tone-sustaining instrument, and this fatal defect led to the cultivation of the velocity principle at the expense of the lyrical element. It is interesting to piano students to follow, step by step, the improvement in the instrument; the immediate change in the character of the compositions written for it, although in many cases they foreshadowed the alterations themselves. The harpsichord, with its light touch and ornamental and florid music to cover up the want of tone, then the gradual introduction of the lyrical element by the Bachs, down to our resonant and powerful grands, so suitable for Brahms and the modern school. The touch modified itself to all these changes, and from a delicate little tap on the keys has been transformed into the organ-like pressure of the modern virtuoso. From the days when only the finger tips and no thumb were allowed, to our times, when the whole arm is employed, what a vast field has been traversed. This is familiar, however, to every student of music, and it is not *that* we wish to dwell on. Now, when the piano vies with the orchestra, we should cultivate tone as a particular and necessary study, a separate study from technic. Franz Liszt has said

that he learned more from Malibran's singing and Paganini's playing than from any teacher. And he was right; the human voice is the great model for all instrumentalists, and its study modified Liszt's playing and made Thalberg the grandest "singer" on the piano. The old school played and composed to suit the instrument of the day; we must do the same. Kullak, who was one of the greatest teachers of our time, in his remarks on the Chopin études, admits this. He cautions us against too much speed being employed in Chopin, and says that, while he wrote many of his beautiful compositions for the light action of the Viennese piano-forte, still he should be played broadly, so as to suit the immense increase in tone of our modern pianos. Already in Hummel's time was the change manifesting itself, Moscheles inaugurating the revolt against the mere tickling prettinesses and ornamental trash of the fashionable school. Schumann gave a deadly blow to it by his resolute neglect of the trivial passage work of the day. His works are noticeable for their neglect of prolonged scale passages, trills, and all the old-fashioned ornaments that Kalkbrenner, Hummel, Dussek, and others delighted in. Beethoven was, of course, the first, but his evolution from the Mozart style was gradual. He was no violent reformer; Field and Cramer in a lesser degree, Clementi doubtless influencing Beethoven by his studies and sonatas.

The Clementi piano-forte was already striving after a heavier tone and action. Chopin was always a sort of compromise with the old and new. Much of his passage work in his earlier compositions remind one irresistibly of Hummel's, but idealized. Some of his polonaises, the A flat, for example, and the F minor fantasia, are as solid and as heavy as anything Schumann ever wrote, and require a large tone and much endurance for their interpretation. Mendelssohn always remained within the conventional limits of the piano-forte proper, and that accounts for the neglect of his works by concert pianists. Weber was a powerful player ahead of his time, but the velocity element enters largely into his sonatas and other compositions. Grandiose and painfully trivial is he at times, and is seldom represented to-day on our programmes. The modern school calls for large works and large tone. Look at the Brahms concertos and sonatas. What large chord masses have to be handled. The piano is transformed into a miniature orchestra. The variety and grading of tonal effects are enormous, and the study of musical dynamics is a special branch. And still, as we remarked at the outset, all this is, for the multitude of piano pupils, a sealed book. If they wish to play "loud" they poke the keys. All the finer middle shading and exquisite half-tints which make the playing of a great artist so enjoyable are neglected. When Joseffy has to repeat a passage he always plays it the second time with different coloring. It is this shading, this delicate discrimination in *chiaro-oscuro*, that makes both Pechmann and Joseffy such great artists. They show the possibilities of touch from forte to the whispering pianissimo. Large effects they are not fitted for by nature. It takes the blacksmith frame of Rubinstein or the steel-nerved Liszt to get those sonorous and thunderous tones that amaze us so. Where does it all come from? Is one's involuntary question. These artists' methods for the production of a powerful tone are very different from the old-fashioned banging of Leopold de Meyer and his school. He jumped on the key-board and squirmed and pounded in his efforts to make a big noise, and he succeeded. Carl Tausig, one of the greatest virtuosos that ever lived, could, without apparently moving a muscle, bring out a clear, resonant, and at times overwhelming, musical tone that defied description. Thalberg did the same. Now, what was the secret of these artists' playing? That is precisely what the great teachers and conservatories and eager pupils of the day sought to find out, and the consequence is that we have a thousand methods, each one the only true one, of course, and the result is bewilderment to the earnest student of the piano. The author of the clever article entitled, "What Method Do You Use?" in THE ETUDE for June, has pointed out the humorous side of the question. The Stuttgart method teach a high finger lift and rigid knuckle. They get a big tone, but it is hard as a hailstone. In Berlin, Kullak taught a bear-

tiful wrist touch, and gets a lovely and free tone from the instrument. He seems to have based his method on personal trial and the result of observing all the great virtuosi. He was, in fact, one himself. At all events, he turned out some great pupils. Vienna and Berlin seemed to have distanced Leipzig and Stuttgart as piano-playing centres. One thing, however, seems to be agreed upon by all prominent teachers, that, no matter how much they may differ as to details, the arm is the great factor in modern piano playing. After the fingers have been trained from knuckle to knuckle to the wrist, and a perfect coördination of the parts has been obtained, then the arm is allowed to swing free, and with everything loosened, literally from the brain downward, a pure, mellow tone is the result. A return to the cramped methods of our forefathers is out of the question; in fact, as every hand differs from another, it is impossible to fit them all on the procrustean bed of one method. The sooner teachers realize this the better. It seems to be a settled fact, that no piano artist who wishes to play in public to-day dare to do so with a small tone. He may be thoroughly musical, and may have a fine technic, but tone he must have. Rubinstein can drown an orchestra, and lesser lights must emulate him or else be snuffed out incontinently. As far as volume goes, the grand piano has reached its limits. No more would be desirable, but the problem that acousticians and piano makers are bent on solving is the prolongation of tone. Once this is done, a revolution will be effected in piano playing composing that will totally upset prevailing methods. However, this seems to be still in the far distance, and we must content ourselves with the instrument as it actually is. We have purposely refrained from dwelling on the æsthetic side of this question of tone. That will be appreciated by the musical temperament. We want to merely call the teachers' and pupils' attention to the fact that, while the piano is as yet imperfect, still much more can be gotten out of it than is done. So stop your velocity exercises and listen to a good violin player or singer, and seek to imitate them. Try to get more fullness in your touch and more variety in your playing; in a word, play *legato*. J. H.

THE EFFECT OF LISZT'S PIANO-FORTE COMPOSITIONS.

The Paganini of the piano, Franz Liszt, has just left this world to be enrolled among the immortals.

In the great pantheon of musical art no name shines with more splendor, but many a name shines with purer light.

Liszt was the antipodes of Beethoven. The one claims the attention of the world and the homage of posterity for marvelous, almost supernatural, executive power, the other by an equally transcendental creative genius. There was a profound sympathy between Beethoven and Liszt, and every one knows the beautiful story of Beethoven rushing upon the stage after a concert in which Liszt as an eleven year old boy had played. Liszt, through all his life, and not least in the days of his utmost renown as a virtuoso, championed the works of Beethoven, an act which demanded more artistic courage than will be easily recognized. When Beethoven's writings were first given to the world, much the same adverse criticisms were poured upon them as nowadays are given to the compositions of Brahms. The virtuosos of the Thalberg, Kalkbrenner and Doehler Schools shunned the performance of Beethoven's compositions, believing them to be too abstruse for the public, but Liszt, even in his latest days, played Beethoven with reverence and enthusiasm. The tone of critical articles appearing in our various musical journals, apropos to the departure of this great pianist and composer, evidences a lack of just appreciation, we may say respect, for Liszt's originality. The words, "meretricious," "sensational," "pyrotechnic," and the like, are continually applied to his piano-forte effects, while his orchestration is stigmatized as "overloaded," "noisy," and his sentiment "bombastic," "unreal" and "morbid."

That Liszt was not by nature gifted with an overflowing

fountain of melody like Schubert, or with profound inventive constructiveness like Wagner, no one will deny, but in another specialty, equally new, perhaps equally necessary, he was as unique, as great, as either of these great masters. Every one knows the opera transcriptions, the Hungarian rhapsodies, the concertos, the miscellaneous piano-forte studies and fantasies of the mighty Liszt. No programme is complete without them, and yet we find critics on all sides carping and barking and complaining that they are overloaded with mere *tour de force*.

We are not ardent enthusiasts for the music of Liszt, except in such respects as it is the most perfect in the world, namely, the power to produce astonishment and the development of technical skill. Whenever Liszt has a fine theme, he is able to expand it, to adapt it, to diversify it, to digress from it and to return to it, all with a degree of cleverness and startling impressiveness, and a general artistic insight, which are a kind of genius—genius as rare as that higher and more ideal spirit whose type of culmination is Beethoven. It is unfair to Liszt's piano-forte compositions to speak of them as mere noise. They are to the piano what the orchestral music of Berlioz is to the orchestra. They revel in a vast variety of effects, changes, contrasts, full, impulsive alterations of mood, and, in a word, all that goes toward the make-up of an impressive solo virtuosity.

We will specify a few points in which the compositions of Liszt point out and establish a new technic of the piano-forte.

1st. He uses the wrist differently from any other pianist. There are many passages similar to the famous wrist trill in the first division of the Second Hungarian Rhapsody. In the *etude* entitled "La Campanella," an entire chromatic scale is played in this overlapped manner, each hand taking one note alternately, so that the entire force of the body can be applied to every tone and the fingers rested meanwhile. The effect is dazzling to an unprecedented degree. Like flashes of scarlet light from some supernatural flame come these sudden embellishments in the works of Liszt. Chopin ornaments his works also, and richly too, but always with delicate fancies that tremble and sparkle like bits of fairy lace. Liszt was of a more virile, better say a more demoniacal, nature. He possessed tenderness, and there are many phrases in all his works, notably in the Rhapsodies, where no one but the most refined and emotional pianist can begin to do them justice. Liszt was like a volcano whose sides may be clothed with delicate verdure, while enormous elemental fires are alive within.

2d. Liszt, when fitting the chords to the key-board, is original: not only are his trills and scales, taken with the wrist or arm, of the most unique character and impressive power, but the chords, without jarring or ever seeming clouded, compel the piano to resound as it were an orchestra. Schumann, also, employs dense harmonization, and in imaginative value he far transcends Liszt, but he is as much inferior in dramatic effect—what one might call the enunciation of the piano—as he is superior in recondite and poetic qualities. Liszt possessed a dual nature, Hungarian and German, and his cosmopolitan life, and especially the direct and constant impact of French society upon him during twenty years of his formative development, made him a complete and many-sided, though ill-balanced, man. He strove always to do something new, and not infrequently succeeded in doing not only the new, but the undesirable; not only the striking, but the eccentric. Taking Paganini for his model, he outdid that great but one-sided master, and created for the piano-forte things as impossible to the men before his time as are the strange feats of Paganini to the classical violinists. Anyone who will attempt the Rhapsody or the Opera Paraphrases by Liszt will be at once impressed, not so much by the immense extent of the chords—he does not write often beyond the octave—as by their prodigious solidarity. Chopin often writes consecutive intervals, which, if struck simultaneously, would spread the hand a twelfth or a fifteenth; but Liszt so selects the tones, and so distances the hands, that the combined result produced by his chords is that of a mighty and well-braced orchestra.

In the third place, Liszt's melodies—it is true, not original with himself—are effectively set for the piano, and, in order to play them, the artist must possess a touch as velvety as a summer wind. It is a mistake to think that Liszt requires always and everywhere force, force, force. Delicacy is as difficult as noise. The power of self-restraint is greater than the power of vehement expression.

Fourthly. The services which Liszt's writings have rendered the cause of art can never be over-estimated, when we remember that sixty of Schubert's songs, many of the great works of Bach, many of the most lyrical movements in Wagner's operas, and countless other inspirations of the more gifted but less skillful men, have by him been so exquisitely cooked that all have come to feed upon them.

The thousands of players who have attempted the G Minor Fugue of Bach, the Tannhauser March, the Spinning Scene from the Flying Dutchman, the Erl-King of Schubert, and other like compositions, have had these inspirations embedded in their inmost consciousness by the iteration they make in striving for technical mastery.

The transcriptions of the Beethoven Symphonies, though equally clever, are less necessary, because, by their very nature, hopelessly remote from their originals.

The genius of Liszt is often compared to fireworks, but an aurora borealis is a more just and a more apposite metaphor.

Beethoven's genius rose upon the world gloriously, like a refulgent summer dawn, and the whole earth smiles and gains fertility beneath its beams. Liszt came like a northern dawn—no man knew whence. His light spread over the world, astonishing, bewildering, and suddenly shifted through all colors and through all degrees of splendor; the auroral light, also, is the emanation of those subtle electric forces which are the inner link of the universe.

The man who can astonish and uplift to a mountain peak of excitement by the display of great skill deserves, also, our honor and reverence. He, also, has a place among the musically immortal.

While the piano-forte is played, pianists will owe a debt immeasurable to that great virtuoso who, between 1830 and 1850, in intimate association with Berlioz and Chopin, with Hugo and De Musset, developed the great conception of art, and united literacy with musical genius, concentrating the whole within the narrow circle of piano-forte music.

The modern grand piano is a giant compared with the pigmy instruments which Mozart played and Beethoven composed upon. The present age is one of investigation, research, reproduction, rather than of original invention, in the realm of art. The virtuoso is the lion of our epoch, yet a mighty influence of virtuosity, such as Liszt diffused over the world, deposits, like an inundation of the Nile, the fruitful soil whence may spring the new glories of imaginative art. J. S. V. C.

LIBERATING THE RING FINGER.

Tenotomy has cropped up once more, and this time from the far Pacific coast. Professor E. S. Bonelli, a prominent teacher of piano in San Francisco, has been having the operation performed on many of his pupils and friends, and with perfect success. He states he has personally supervised over fifty cases, and they all turned out just as he desired. This ought to be overwhelming evidence in Dr. Forbes' favor, who was the pioneer of the movement in this country. We have sufficiently discussed the whys and wherefores of the case, but it would be well to recapitulate for the benefit of those interested, and who did not read the animated discussions it provoked last year in THE ETUDE. The writer, after carefully investigating the whole subject, was successfully operated on by Dr. Forbes, and found a decided gain in both the "lift" and strength of the finger. Professor Zwickler can personally testify to many cases under his notice. In no instance has Dr. Forbes failed to produce happy results. Professor Bonelli deserves warm commendation for his interest in the subject. He sends us

the programme of a concert given by pupils who had all undergone the operation, that is decidedly unique. The whole question can be summed up in a few words. Are you suffering from tight ligaments, rendering your fourth and fifth fingers almost useless? Then we say: Have them cut, as they are superfluous, hinder you from progress, and the operation is perfectly harmless and painless, as cocaine is now used. It is not interfering with the designs of nature, as nature has, in many cases, neglected to supply some hands with them, and the result is perfect freedom. Our Western musical brethren are a pushing class, and deserve the warmest praise for it.

THE OHIO MUSIC TEACHERS' ASSOCIATION.

In the State of Ohio a feeble organization among the music teachers has existed for seven years, but its life has been precarious, and it was either unknown to the prominent musicians of the great cities, or else ridiculed by them as a puny band of mutual admirationists organized among the rustics.

The last six months, however, has witnessed a sudden growth of this organization, which might be compared to the marvelous development seen in our Western frontier cities. It is in no degree an exaggeration to say that the last session, held at Columbus in the second week of July, 1896, was a feast of good things.

A large amount of admirable piano-forte performance, some quartette playing of the highest merit, excellent solo and choral singing, an organ recital and much miscellaneous concerted music, intermixed with thoughtful papers and animated discussions, united to give the hundreds of teachers in attendance one of the most stimulating, suggestive and effective meetings it is possible to imagine. The membership was enlarged by nearly three hundred accessions. All this success was attributable to one man—Johannes Wolfram, of Canton, Ohio, the President elected last Christmas, and unanimously re-elected last July.

THE ETUDE is too limited in space for a detailed account of this entire session, and it certainly cannot indulge in miscellaneous panegyric. It would be difficult, however, to speak of any of the things done at the late Ohio Association without such a repletion of superlatives as would beggar, perhaps, Miss Cleveland herself.

Many of the leading musicians of the State took part, and it was obvious that they were all upon their mettle, not feeling that they had come out to astonish the rustics, but that they were placed upon pedestals of eminence where critical eyes would scan and recognize their minutest defects. When musicians are in cordial sympathy with each other, and playing to win mutual admiration, the effect is always heightened to a delightful degree.

Mr. Sherwood, the pianist, participated by courtesy, and it was the opinion of the scores present who had heard him repeatedly, that his playing was never more inspired. Miss Neely Stevens, of Chicago, a brilliant young lady pianist recently back from Berlin, gave a recital which electrified her audience. Mr. Spanuth, a pupil of Raff, lately come to Cincinnati, played also, and exhibited force and brilliancy. Messrs. Doerner, Andres and Schneider, well-known Cincinnati pianists, played with effect. Edmund S. Mattson and H. Ebeling, both Columbus pianists, contributed excellent performances, and various others played not only acceptably, but in a way to excite enthusiasm. The celebrated Jacobsohn Quartette of stringed instruments, from Cincinnati, gave a concert, and various vocalists, among whom were Miss Dora Hennings, of Cleveland, and Miss Hetlich, of Cincinnati, who should be honorably and prominently mentioned, were heard at various times during the recital.

A notable and most praiseworthy feature at the session was a recital of piano-forte and vocal compositions exclusively by Ohio musicians.

A similar feature was the most striking and attractive aspect of the late National Association, and no lover of music who at all comprehends the significance of Amer-

ica's strides in art can help a joyous bounding of the heart at this dawn of the creative day.

We have long had exponents—we now have thousands of scholarly musicians, thoroughly versed in all the Old World schools and traditions, thoroughly imbued with the highest and most varied idealism. Sonatas, Symphonies and Fugues are no longer signs of terror on a programme, but we have in every large city, and in many of the smaller ones, public limited no doubt in numbers, but most fastidious and discriminating in their taste. This indicates the preparation for a complete school of national art. Learned German musicians established in this country for many years, and able, therefore, to mark and estimate its growth more exactly than younger men, often predict that the next great age in musical art will be found either here or in England.

No centre of influence is so vital, so potent, so far-reaching as National, and especially State Associations. An erroneous impression is found in some quarters that the Ohio Association is hostile to the National. There is no foundation in fact for this opinion. Ohio musicians are no whit behind their brethren in the older Eastern States of New York and Massachusetts in their enthusiasm for art, or the assiduity with which they study, but America is a large country, and traveling is always expensive. The State Association furnishes precisely the same opportunities for mutual enlightenment, encouragement, appreciation and revivification as the National, and these advantages can be obtained nearer home.

There should exist in every State such a vigorous and effective organization as that which now convenes annually at Columbus, the capital of Ohio. Then the National Association might be made to fully realize what it is in spirit and was in its original design—a high and authoritative body, completely representing the musical profession of the entire country.

As an organization of delegates from the State Associations, and fed by the local enthusiasms thereby engendered, the National Association might tremble its power.

CONCERNING THE TITLE "PROFESSOR."

The love of distinction seems to be an innate quality of human nature. Like other universal traits, it is valuable if rightly considered and rightly used. It is an honorable ambition to *deserve* titles of distinction, and the effort to win high place in the estimation of one's fellows cannot be too heartily commended. But to *assume* a title which ought to mean a good deal when one has not earned it, is a totally different matter. He who does this, and those who accord him the title, coöperate to degrade it. Neither the wearer of the title nor his admirers win any respect from those whose good opinion is to be valued.

All this applies forcibly to the indiscriminate use of the word "Professor," as applied to music teachers in this country. Properly speaking, we have no "Professor" of Music except those who have been regularly appointed to a chair in a college faculty. The term ought to mean this, and nothing else. But it is, perhaps, no more than natural, considering that many men, who by their position in a college faculty have a legal right to the title, are by no means the superiors in professional attainments of many others who do not occupy such positions, that the public should apply the honorable title "Professor" to these latter, also. At any rate they do so, and it is difficult to prevent it. One may modestly disclaim his right to the title, but he can hardly prevent it being applied to him.

This state of things could not be so bad if it were not for two facts: First, many communities accord the title to men whose professional standing is very low; and second, the title is usurped by so many "tonorial artists," dancing masters, etc., as to make it unspeakably cheap. Even those musicians to whom it properly belongs sometimes feel ashamed of it on this account. May the time come when the plain title "Mr." shall suffice for every musician who has not earned another by meeting some recognized test of his attainments.

The American people are gradually awakening to the fact that it is no longer necessary to send their children abroad, exposing them to all the dangers of travel and life in Continental cities, so unsettling, as a rule, to our boys and girls. They have discovered that in their midst they have conservatories which, in addition to giving their pupils all the advantages to be gained from a staff of experienced teachers, also offer home society, with its gentle and refining influences, and a genuine musical atmosphere. Such a one is the great New England Conservatory, of Boston, Mass., Dr. Eben Tourjée, Director. The concern has been in existence since 1853, and now occupies an enormous fire-proof building in Franklin Square. Thousands of pupils, many of them now teachers, owe their broad musical education to this noble institution. The faculty is literally too large to quote, but such names as Adamowski and Campinari, violin; Louis Maas, Otto Bendix and Carl Faellen, piano; S. B. Whitney and George E. Whiting, organ; Signor Rotoli and Louis Elson, voice, and many other competent teachers for various branches and orchestral instruments, including the young talented George Chadwick as teacher of composition; these names, we say, are sufficient guarantee for a sound musical instruction. Art and literature are taught, and the pupil has the option of the class or private lesson system. Pupils, ladies in particular, from a distance, have the unexceptionable chance of a Christian home offered them; while it is unnecessary to add that Dr. Tourjée not only does all he can to materially advance his pupils, but directs the whole institution in a dignified and amiable manner that has contributed greatly to its flourishing condition to-day. There is no occasion then, we repeat, to go abroad when this school offers so much for so little, where a solid basis of musical learning can be laid, and where the most excellent opportunities for general culture are fostered and developed.

PUBLISHERS' NOTES.

MUSIC ON SALE.—We have greatly increased our stock of musical merchandise in our new stand, having now on hand the whole of G. Schirmer's catalogue, besides most of the numbers of Peters', Augner's, and Breitkopf & Härtel's cheap editions. These, with our general stock, make a full stock of the best music published. We have published a circular giving full direction regarding music on sale, which will be sent on application. In this connection we will venture to suggest, for the benefit of both teachers and dealers, that in returning music to dealer the name of sender should be written on the outside of package; also, many teachers return packages of music to us from the far West, paying large express dues, when the U. S. mail would carry it for, perhaps, one-third price. Any package under four pounds will be carried by mail for one cent for every two ounces. If the music happened to weigh over four pounds it could be put in two packages.

Teachers who have not access to a music store where a full line is kept, will find our plan to be of benefit.

The serial, "What Shall We Play?" closes with this issue. We have issued the work in book form—25 cents in paper cover, and 40 cents in board cover. We will send the book to any subscriber who, when renewing, will send one more new subscriber.

The article "On Touch," by Dr. Wm. Mason, read before the Music Teachers' National Association, at Boston, will be reproduced in the columns of THE ETUDE very soon. In the meantime, those that desire the lecture can procure it in pamphlet form, by addressing Ed. Schuberth & Co., Union Square, New York.

Extra copies of the music in THE ETUDE can be had on subscription, at 50 cents a year, on the following conditions:—

- 1st. Payable in advance.
- 2d. The party must be a regular subscriber to THE ETUDE.
- 3d. Back numbers cannot be supplied.
- 4th. No subscription received for less than a year. Any number of copies may be ordered, but no deduction is made. Some teachers subscribe for from ten to fifteen copies, and in this way procure music at nominal rates.

The music is printed on *ETUDE* paper, which is regular music paper, of a slightly lighter weight. A title cover of heavier paper goes with every piece. The 50 cents for the twelve numbers barely cover the actual cost of paper, printing and postage. We will print many most excellent pieces during the year. Send in your subscription.

FRANZ LISZT.

DEAR EDITOR ETUDE:—"Liszt died, long live —." Ah! there's the rub. Where is the *second* Liszt? Will there ever be one? Probably not. Whatever fees and jealous rivals may have paid him, this fact remains on history's scroll: Franz Liszt was the greatest pianist that ever lived. He played Chopin—played it like Chopin. He played Beethoven, and what did that glorious master say to the boy Liszt? Every musical student knows. He played Schumann, he played Bach, above comparison with any other, and he played Liszt beyond description. Never was there anything he could not do. In his old age, a couple of years ago, when I witnessed the feat, he took up those tremendous variations of Rubinstein and studied them for a day or so "for recreation." Ye scholars, remember, Liszt never, and what's more, played them with an *aplomb* not even reached by Rubinstein himself. I have heard them both do it, and I believe my own senses, not the blatant effusions of certain rattle-brain musicians who have written against the maestro. He would extemporize a fugue to the G minor of Bach on a second piano with nonchalance. I heard him do it when Mlle Dor Petersen, of Hamburg (now married and in this country), played it in Römheld's piano factory in Weimar. I have seen him accompany concertos upon concertos with an orchestral force upon a second piano from memory, really amazing. Arthur Friedheim, of the Liszt Verein, in Leipzig, can testify to this.

Many say Liszt never played. No, neither he did to the oft-times impertinent, and more often incompetent, "Birds of Passage" thronging his salons in Weimar. But a winter in Villa d'Este was something different, there he played never more than four or five) for hours together. I have heard him dream through Chopin's tenderest moments for an evening there at a time. Few people, I will acknowledge, have ever heard him play much; but here's a secret—he did play for all that. Liszt played simply and modestly, and with the faculty of retaining tenacity and celerity without being turned into an automaton, perpetual motion of piano slavery. His technic was born in his brain, and in his intuitive system of training his muscles, nerves and sinews.

Arthur Friedheim, a man now creating a *furore* in Leipzig, with whom I lived for five months, and who practiced less than any man I ever knew; but he thought more, planned more, and studied more with his brain. Now much rubbish has been written against this "grand old man" of music lately—loud, contemptible cowardice. Yes, verily, the man has his faults, and what, one of these puny vermin who attack this colossus of art, if subjected to the same subtle temptations, the like flatteries and intoxicating adulations, but would have fallen more frequently and more irrevocably than Franz Liszt? and, like all impetuous geniuses, he had his weak moments; but, alas! gentlemen of the art, those who have but lately said such hard things of this marvelous man could but ill afford to have their own private lives examined; but—well—great men's faults, as we know, are very keenly exposed by all manner of spies, but the poor, inexcusable vices of small men have no such exposure. I do not nicker the jaded palates of scandal mongers one bit. The man who has, I suppose, looked at many of the most important works of the present day in an *embryo* state, and given hints and warnings, praise and blame, to most of the rising or *à peu près* generation of artists, the man to whom the first page of "Parsifal" was sent as it left Richard Wagner's inspired pen; the man who electrified Europe for years, who has been attended by the flower of musical genius for thirty years; the man who educated Bulow and practically *first appeared* and *first gave* Wagner's works as he would have given them; the man who has reformed and remodeled modern piano music, who has given us such talent as Morzakoski and Znambati and a score of others; the man who has written more for the piano of *these* years than any man, who ranked up the choicest treasures of the classics by arranging them as no other man could, or more properly, did not, because he could not; the man who took in the most extraordinary and original vein so many grand orchestral and choral works,—that man, who has been a giant in his field, and still be head and shoulders above mean standards, who have not done any one of these things, and can, like the noble animal of highest breed, contemptuously pass and ignore the miserable cuss who dares to snip and snarl at him.

Yes, Franz Liszt is no more, and even the enemies of this kind, good, generous hearted man will miss him. Every musician instinctively feels that one of the boldest peaks of the Apennines of musical fame has sunk, and no other like it will ever be reared. No, such a singer as Liszt in one man will not reappear. Oh, no; he was

no composer, of course not. Have any of those who say this ever attempted to dissect, study, and, above all, *execute* his gigantic B minor Sonata so magnificently rendered by Carl Faellen in Boston, at the M. T. N. A. I have done so, and have played it to my many times, and I know what is in it, and so do hundreds of other young, enthusiastic, warm-blooded men and women. No fear, Liszt is safe, and there is many a name now blazing with time that will fade sooner from the pages of history than his. As I find that many of his pupils in America are testifying to his worth, I dare to add this, my humble tribute at the shrine of one to whom I owe much of my knowledge and all of my enthusiasm and love of what is holy in art.

I might say much about the life, manners and habits, the classes and communion with Liszt in Weimar and Rome, but the public is so familiar with all this that it appears to me totally out of place. The world, from north to south, from east to west, knows all about Liszt.

W. WAUGH LAUDER.

CONCERT PROGRAMMES.

Miss Elsie Lincoln, La Crosse, Wisconsin.

(a) Larghetto from symphonie in E flat, Beethoven; (b) Marche Turque (four hands), Beethoven; Allegro from sonata in E flat, Haydn; When all the World is Hushed in Sleep (vocal duet), Gumbert; The Fair, Gurilit; Shepherd Boy, Wilson; Ave Maria, Bach-Gounod; The Will, Josef; Die beiden Gräner, Schubert; (c) Schumann; Sonata in G minor, Beethoven; Concert waltz. A flat, Schullhoff; Reminiscence, Schumann; Will of the Wisp, Jensen; Bobolink (vocal solo), Bischoff; March in C, Concione; Tarantelle No. 1, Mills; Welcome to Spring (vocal solo), Rubinstein; Symphonie, G minor, Mozart.

Iowa Conservatory of Music, Grinnell, Iowa.

Polonaise, Op. 42 (piano), Scharwenka; Necturus (violin), Feld-Ludecker; Trusting Yet (song), Rochoche; Octave study No. 7 (piano), Kullak; Angels Ever Bright and Fair (aria), Handel; Concerto D m. (piano), Mozart; Fantasia Semiramide (violin), Dancila; May Bells and May Flowers (vocal duet), Mendelssohn; Rhapsodie Hongroise No. 2 (piano), Liszt; O Hail, Thee, O Hail, Thee (song), Pease; Revenus, Op. 118 (violin), De Beriot; With Verdure Clad (recit. ad aria), "Creation"; Concerto G m. (piano), Mendelssohn; The Fay's Song (vocal trio), Smart.

E. M. Sefton, Cedar Rapids, Iowa.

Marcia Fantastica (duet), Waldmar Bargier; Rondo, Op. 78, Burgmüller; Happy Farmer, Op. 68, No. 10, Schumann; Waltz Noble (duet), Gurilit; Gône (song, MSS.), E. M. Sefton; Sonata in D, Haydn; Waltz, Op. 84, No. 1, Chopin; Sonata in G, Haydn; Essay on Chopin, by Miss Mary Witwer; Waltz, Op. 71, No. 1, Chopin; Polacca Brillante, Op. 72, Weber; Grillen (whims), Op. 12, Schumann; Waltz, Op. 18, Chopin; Good Night (quartette, MSS.), E. M. Sefton.

Detroit Conservatory of Music. J. H. Hahn, Director.

(a) Harmonious Blacksmith, Handel; (b) Sonata pathétique, Op. 13, Beethoven; Spring Song (for contralto), Dudley Buck; (c) Andante Cantabile, in B flat, (No. 1 of two musical sketches, Op. posthumous), Mendelssohn; (d) Valse in E flat, Op. 18, No. 1, Chopin; (e) Nocturne in F minor, Op. 55, No. 1, Chopin; (f) Rondo Brilliant in E flat, Op. 62, Weber; (g) I Know Two Eyes, Chadwick; (h) Mother, Dear, oh, he not cry, Meyer-Seldmund; Trio in F major, Op. 16 (piano, violin, cello), Jadassohn.

Clara J. Fleming, Champaign, Illinois.

Qui Vive, Ganz; Etude, Wollenhaupt; Selected solo; German Waltz, Bellak; Swiss Scene, Burgmüller; Sonata, H. Lichner; Duet from Lorely, Krug; Selected solo; March, Giese; Frolic of the Frogs, Watson; Galop de Bravouri, Wehl.

Wm. H. Shervood, of Dr. Palmer's Normal School, Pittsburgh, Pa.

Sonata, Op. 111, in C minor, Beethoven; "Le Papillon" (The Butterfly); Scherzo-Improvisi; Prelude and Fugue, Bach-Berbig-Gulmanti; The Night has a Thousand Eyes, Thou Art a Flower, When Gazing in Thine Eyes (three songs, MSS.), Carl Retter; Romanza, Op. 17, Fantasia, Op. 16 (two selections for violin and piano), A. M. Foerster; Tarantelle (for four hands), Schubert; Edmund Watson; Concerto, Emperor, E flat, Op. 78, Beethoven.

Mrs. H. M. Chase and Pupils, West Somerville, Mass.

Le Chasse au Lion (four hands), Kolling; Il Trovatore, Dorn; Nocturne, A flat, Leybach; Bocchina (song), Benedict; Etude, F sharp, Op. 61, Mayer; La Fleuse, Op. 167, Raff; Valse de Concert, Wieniawski; Der Freischütz (6 hands), Von Weber; Wohin? (Wibler); Schubert's Lange; Chopin; (a) Flowers, Op. 15, Bruckner; (b) Last Night, Kjerfald; Andante and Rondo

Capriccio, Mendelssohn; Polacca Brillante, Von Weber; Rhapsodie Hongroise (four hands), Liszt.

E. A. Smith, Fargo, Dakota.

Duet: (a) Invitation to the Valse, (b) Andante, Weber; Sonatina, Op. 49, No. 8, Lichner; Song: (a) The Beggar Maid, Barnby; (b) Shadow Song, W. G. Smith; Matinée of a Bird, Bowman; Selection (violin solo); Serenade (Schubert), arranged for piano and organ, Battistini; Traviata (Verdi), duo, two pianos, Albert; Dying Poet, Gotschalk; Ave Maria, Bach-Gounod; The Hen (Gallina), duet, Gotschalk; Seventh Concerto (violin solo), De Beriot; Norma (Bellini), duo, two pianos, Rosellen; March Funèbre, Op. 35, Chopin; Semiramide (eight hands), Rossini.

Texas Music Teachers' Association, Austin, Horace Clark, Florida.

Sonata, C sharp, Op. 27, Beethoven; Song, Miss Simpson; Barcarolle, Moszkowski; Valse Caprice, Rubinstein; Ballade, A flat, Chopin; Berceuse, Chopin; Mill, Josef; Ballade, G minor, Chopin; Silver Spring, Bendel; Song, Miss Bowers; Rigoletto, Fantasie, Liszt.

H. A. Kelsor, Jr., Paxton, Illinois.

Valse Brillante, A flat, Moszkowski; Improvment, C sharp, minor, Chopin; Lead Me Your Aid, Gounod; Spinning Maiden, Raff; Kammenoi-Ostrow, Rubinstein; I Feel Thy Angel Spirit (duet), Hoffman; Sonata pathétique, Beethoven; Past, Present, and Future, Angelo Mariani; Rigoletto, Liszt.

A METHOD FOR BEGINNERS.

I saw a question in THE ETUDE a short time ago relating to the training of beginners in music, and I thought, perhaps, some of the "ways and means" that I have adopted might prove useful to others.

I had last year in my music class two children, a brother and sister, the former twelve, the latter eight. The little girl had never taken lessons, and the whole amount of her musical knowledge was that the note on the first line below the treble staff was called *do*. The boy had already taken fifteen lessons, but I could not positively affirm that he knew even as much as his sister. Oh, the teaching of some teachers! I once heard of a certain man who said that as soon as he had learned to read over music for a player, he had quit that study to become a music teacher. I have come to the conclusion that there must be a great many of both sexes who are of the same mind. I wish I could gain the ear of some of those parents who think "anybody will do to teach the children. When they grow up, it will be time enough to employ better teachers." Those parents do not read musical papers or literature, and so one can only strive to be of influence in one's own little circle. Let us, too, as music teachers, persevere in good work, and I feel sure that in the "long run" we will be the winners.

To this end I would like to say a few words about this little girl pupil of mine; what I did to interest and instruct her, and how I succeeded.

In the first place, I took all instruction books away from her. At the first lesson I told her to play me some tones—to strike some of those white keys. I encouraged her to try the different tones, and to discover which were higher, which lower, in pitch; which "sound well" together, and which do not. Then, with as the fundamental tones, and with only the most important ones, I began and the first eight below, I had her study the relations of pitch with those tones. Then I explained a few of the relations of tones to each other, such as thirds, sixths, tones that are pleasing and those that are discordant. Of course, I did not go into these matters in a philosophical way; still, I tried to explain simply something about the vibration of the strings on her instrument. In short, I tried to get her to realize that music consisted of *tones*, that it was not merely black dots upon a piece of paper, or the striking of the ivory stick upon a piano, but that it was the *tones* were after. I think just here is the great mistake that music teachers make: they set the eyes and fingers of their pupils at work, but never think of training their ears. They turn out pupils quick as they can, and wonder why they are not successful, but few of them have much idea of what music is, and this is due, to a great extent, to the primary teachers. They fail to impress the tones upon the minds and hearts of their pupils, whereas this, in my opinion, should be the first and most great aim of the teacher.

This, then, was my first lesson, and for the child's work until the next, I told her to learn to sing as many of the tones as possible, to practice striking the keys and telling whether the tones were higher or lower than the fundamental or *do*, without looking at the keys, to find out, and remember how many of the tones sounded well with *do*, and for her to see if she could discover something new about any of them. I think the teachers who would try this method will find it more satisfactory than the way of teaching by teachers who would merely to read the printed staff.

the "discant" in a "plagal" mode.* The idea of naming such an accidental combination of tones had not occurred to anybody at that time; it was foreign to the whole spirit of the time. No one of the combined melodies was looked on as predominant, nor was a bass considered as a foundation or support for the others; but all were regarded as equally important individual melodies, and were invariably thus treated. The first half of the 16th century is, in fact, the period in which the imitative contrapuntal style culminated; the second half of the century brings us to the advances made by Palestrina and Orlandus Lassus, and its end to the beginnings of monophony. It is impossible to avoid the idea that the new conception of the chord, which came just at this time, and the new way of looking at polyphonic music which resulted from it, must have had a marked effect on musical production.

The thoroughbass system was, as I have just shown, the first attempt at indicating chords, and its adoption marked a long step forward, both in the progress of theoretical knowledge and of the practical art of writing. The essential character of thoroughbass is generally well known. It indicates each tone by the number which shows its distance above the bass note, in diatonic degrees. But intervals above an octave are reduced to the lower octave, thus identifying notes an octave apart; with this restriction, however, that their relation to the bass note must remain unchanged. As the intervals are always counted from the bass note, there is no possible way of expressing the fact that the fifth c-g and the fourth g-c are not exactly the same interval. Thus, for example, the following chords are indicated in exactly the same way in the thoroughbass system:—



* A "discant" was simply a second melody invented to go with a given bass and heard simultaneously with it.—TRANSLATOR.

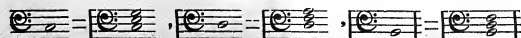


Thus, since the inversions of the intervals of the upper voices are of no consequence so far as the figured bass is concerned, there is no possible way of indicating what interval any given voice makes with the bass. It cannot be denied that the thoroughbass system is an imperfect means of representing harmonies

theoretically; but it was the first that was found, and was, for that reason extremely useful.

It was not long before a great many abbreviations came into practical use, which made it much easier to think harmony. It was soon noticed that the chord formed out of a third and a fifth occurred much more frequently than any others. It then became customary to consider this chord as demanded, unless some other figures were written. This chord thus acquired special importance. Only when the third or fifth had to be altered by means of a sharp, flat or natural, was any figure required.

But no distinction was made between a major, minor or diminished chord:—



Thus, the figured-bass system became the means of directing the development of the theory and practice of harmony into quite other channels than those marked out by Zarlino, the most learned and distinguished theorist of his time. The diametrically opposite character of the major and minor chord was totally forgotten. Then, too, Zarlino's treatment of chords makes it perfectly clear that all combinations of the tones c, e and g are, for harmonic purposes, the same chord; and the same is true of all positions and inversions of every major or minor chord. But it was impossible to attain this idea from the standpoint of thoroughbass; indeed, this idea of Zarlino's was pushed more and more into the background, for the thoroughbass system conceived polyphony as a web of melodies rather than a succession of chords. From the standpoint of thoroughbass, a minor chord is no different from a major chord, but an inversion of a major chord is a totally different thing from

the same chord in its fundamental position. The ideas of Zarlino as to the essential difference between major and minor chords, and the essential unity of any given chord, no matter what its inversion or distribution, were strangled in their birth. The one positive gain was the possibility of indicating all combinations of tones by abbreviations; as, the chord of the sixth by 6; the chord of the sixth and fourth by 6/4; the chord of the seventh by 7; the chord of the sixth and fifth by 6/5, etc. That the chord of the sixth is an inversion of the common chord, and that of the sixth and fifth an inversion of the chord of the seventh, was not noticed by anybody till 150 years later. Zarlino's ideas on this matter had, in the meantime, been wholly forgotten.

After the thoroughbass system got into print, as it did, in the works of some Italian composers, toward the year 1600, it spread like wild-fire all over Europe, and soon supplanted the German tablature to a great extent, because the tablature offered no means of naming chords. Reforms and improvements in theory, too, were forced into the background by the rapid rise of the opera, oratorio and instrumental music, and for more than a century thoroughbass had full sway, wherever there was an organ or harpsichord part to be played, whether in church, theatre or concert-hall. The organist or harpsichordist, and for that matter, the player of the theorb and viol da gamba, had no other written part than a figured bass, from which he was expected to develop a correct polyphonic web of melodies, furnished with melodic ornaments. Thus it will be seen that thoroughbass playing was, till past the middle of the last century, a very important art.

There was no further powerful impulse to a more rational development of theory until 1722, when it came from Jean Philippe Rameau,* a man who also occupies a prominent place in the history of French opera. Rameau is to be considered as the man who discovered overtones. He observed that a sounding string produced not only its fundamental tone, but the twelfth and seventeenth above it, the fifth above the octave and the major third above the double octave. In other words, he noticed that tones which had been supposed to be simple were really complex, made up of several tones; and,

* "Traité d'harmonie reduite à ses principes naturels." Rameau wrote a series of works following out the ideas of this book. The series was completed in 1740.

further, that these tones are those which form the major chord. For example, suppose a string produces the tone c, and also its twelfth, g, and seventeenth, e; we have, then, the major chord of c, thus:

cian of Rameau's ability, this discovery was than a curiosity, it was a revelation. It is before Rameau. something more true the phenomenon of overtones was not wholly unknown Mersenne (1636) had called attention to them, and Sauveur (1701) had explained them scientifically, and had emphasized their significance in relation to the understanding of the principles of harmony. But they never became widely known, nor came to any practical importance, as related to the art of music, until Rameau founded his theory of fundamental basses on this phenomenon.

Rameau was too good a musician not to know that to deduce the major consonant chord only from an acoustic phenomenon was not sufficient to build up a scientific system of harmony. But his attempts to discover a corresponding phenomenon which should account for the minor consonant chord, were all in vain. Whether he started out with Zarlino's mathematical explanation of the opposite principles of major and minor we do not know. But he did try to find a series of undertones corresponding to the overtones, to account for the minor chord. He discovered that those strings of which a given tone is an overtone (i. e., according to Rameau, the under twelfth and seventeenth), will vibrate strongly whenever that string is struck, while others remain silent. He could not distinguish these tones in the mass, but he assumed that they must be there, since the strings were in vibration. So he thought he had discovered in the phenomenon of sympathetic vibrations the principle of the minor chord; for the under twelfth and seventeenth of a note make, with the original note (Rameau's "generator"), a minor chord; just as the over twelfth and seventeenth make a major chord, thus: He had discovered the true principle, but was, unfortunately, talked out of it by the physicist, D'Alembert, who told him that the lower strings did not vibrate sympathetically in their whole length, so as to give their fundamentals, but only in such fractions as corresponded to the tone of the "generator." We know now that these lower strings do vibrate in their whole length; although



STÜCKCHEN. (a) (A LITTLE PIECE.)

Nicht schnell.
Not fast. (Andante.)
♩ = 112.

⊙ = Period.
③ = Section.
② = Phrase.

R. SCHUMANN, Op. 68. No 5.

- (a) Schuman says: Bemühe dich leichte Stücke gut und schön zu spielen—take pains to play easy pieces truly and beautifully.
 (b) This will sing better if played in the Key of G or F, and at the same time be good practice in transposing.
 (c) The melody of the accompaniment if played legato, like the real melody, will make the whole sound much smoother and better.
 (d) This is the simplest two part (Binary) form, each part being composed of one period. It is quite common in such forms to use the second section (antithesis) of the first period as antithesis of the second. Many folk-songs and modern hymn-tunes are constructed on this model.

ADELUNG'S 24 Studies for the Piano Forte.

E. von ADELUNG, Op. 21.

Vivace quasi presto.

14.

14.

mf

cresc.

pp

rit.

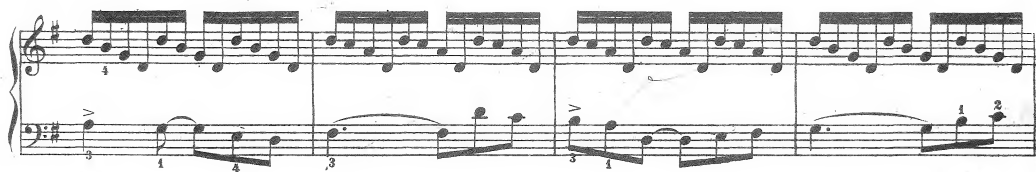
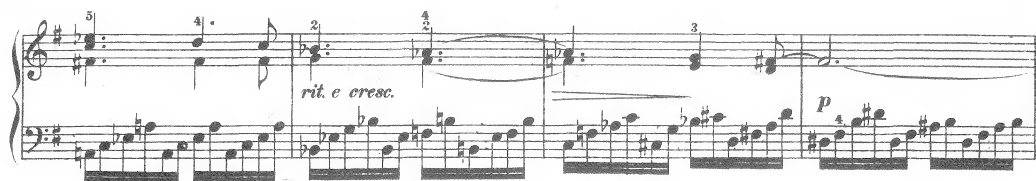
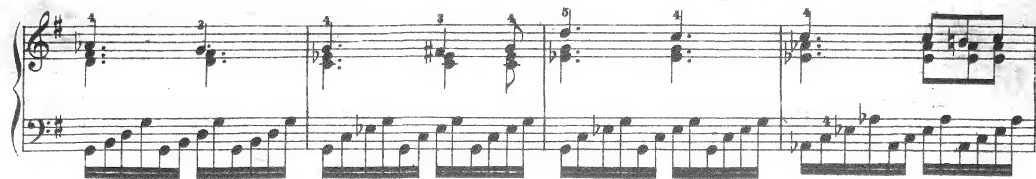
a tempo

mf

dim.

p

mf



Moderato.

15.

15. Moderato.

p

mf

f

p

Ardeung's Studies Bk. 2.

(a) RONDO IN C.

2

Edited by C.B.CADY.

(b) J. N. HUMMEL. Op. 52.

1778 - 1037.

Allegretto. $\text{♩} = 126$.

And.

p

cres. semper legato.

f

p

cres.

f

p

a tempo.

allegro

p (23)

a. This is a variation of the third Rondo form, as follows:

I Subject, (Principal) meas. 1-30. II Subject, (Episode I) meas. 31-62. III Subject, (Episode II) meas. 63-86, with a modulatory passage meas. 87-101 leading back to I Subject, meas. 102-109, with Coda, meas. 110-124. Notice that after the second subject the first or principal subject is not repeated as it should be in the regular third Rondo form.

b. Hummel was one of the most prominent and shining lights of the Mozart school of players. "Cheerfulness, repose, grace, the characteristics of antique works of art, are also those of the school of Mozart."

Schumann.

First system of the musical score. The treble staff contains a series of eighth notes with fingerings 5, 4, 3, 2, 3, 4, 1. The bass staff has a few notes with a dynamic marking of *f*. The system ends with a measure marked (30).

Second system of the musical score, labeled II. It begins with a piano (*p*) dynamic. The treble staff has a measure marked (31). The system includes a repeat sign and ends with a measure marked *mf*.

Third system of the musical score. It begins with a piano (*p*) dynamic. The treble staff has a measure marked (38). The system includes various fingerings and ends with a measure marked *p*.

Fourth system of the musical score. It begins with a crescendo (*cres.*) and a fortissimo (*sfz*) dynamic. The treble staff has a measure marked (46). The system includes a piano (*p*) dynamic and ends with a measure marked *p*.

Fifth system of the musical score. It begins with a piano (*p*) dynamic. The treble staff has a measure marked *p*. The system includes various fingerings and ends with a measure marked *p*.

Sixth system of the musical score. It begins with a crescendo (*cres.*) and a fortissimo (*sfz*) dynamic. The treble staff has a measure marked (62). The system includes a piano (*p*) dynamic and ends with a measure marked *p*.

Moderato.

23. *mf*

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Moderato' and the dynamics are 'mf'. The score includes various fingerings and articulations, such as slurs and accents, to guide the performer. The piece is numbered 23.

Allegretto.

24.

La melodia ben sostenuto

The musical score is written for a single instrument, likely piano, in 2/4 time and B-flat major. It consists of five systems, each with a treble and bass staff. The right hand (treble staff) plays a melody with various fingerings and slurs, while the left hand (bass staff) provides a steady accompaniment. The piece is marked 'Allegretto' and includes the instruction 'La melodia ben sostenuto'.

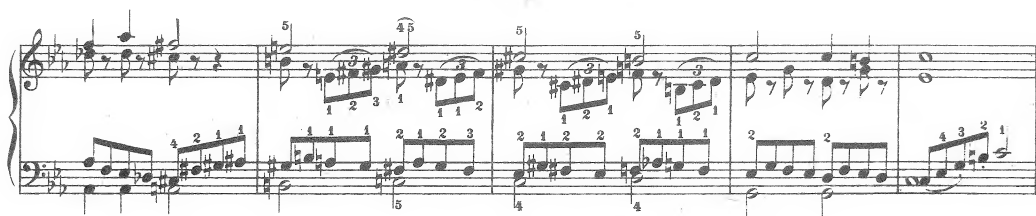
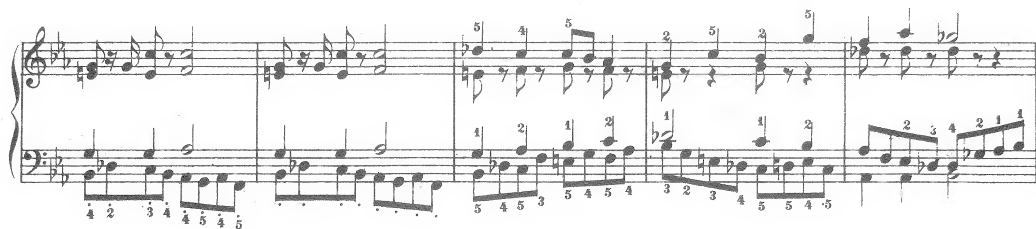
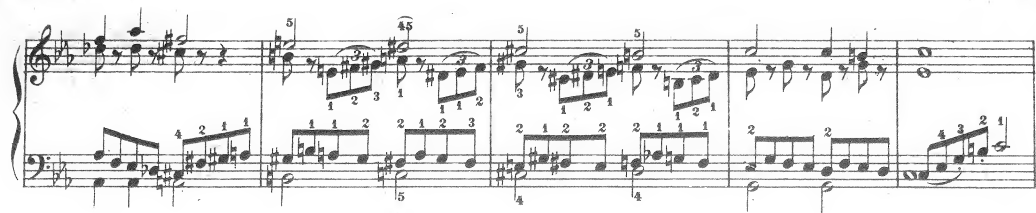
System 1: The right hand begins with a quarter note G4, followed by a quarter note A4, then a quarter note Bb4, and a quarter note A4. The left hand plays a steady quarter-note accompaniment: G2, A2, Bb2, A2.

System 2: The right hand continues with a quarter note G4, followed by a quarter note A4, then a quarter note Bb4, and a quarter note A4. The left hand plays a steady quarter-note accompaniment: G2, A2, Bb2, A2.

System 3: The right hand continues with a quarter note G4, followed by a quarter note A4, then a quarter note Bb4, and a quarter note A4. The left hand plays a steady quarter-note accompaniment: G2, A2, Bb2, A2.

System 4: The right hand continues with a quarter note G4, followed by a quarter note A4, then a quarter note Bb4, and a quarter note A4. The left hand plays a steady quarter-note accompaniment: G2, A2, Bb2, A2.

System 5: The right hand continues with a quarter note G4, followed by a quarter note A4, then a quarter note Bb4, and a quarter note A4. The left hand plays a steady quarter-note accompaniment: G2, A2, Bb2, A2.



WILDER REITER. (a) (THE WILD HORSEMAN)

R. SCHUMANN, Op. 68. No 8.

♩. = 116.

(h)

(c)

Fine.

Da Capo.

(a) Every little German lass and laddie knows the story of the Wild Horseman, and has at some time shivered with fear at the imagined clatter of the horse's hoofs in his swift flight through the air, with a ghostly rider with his head under his arm, and followed by phantom horsemen and hounds.

(b) Schumann has given no tempo marks because none are needed. The spirit of the piece will determine how fast it should go. One must learn to discern the right tempo by studying the character of the piece. The metronome mark here given is Arbitrary.

(c) Notice the difference between the form of this and "A Little Piece," compare this second part with the first. Old writers laid down a law that at this point the piece should move into (modulate) the major Key of the third, (relative major) which here would be the Key of C. But they forgot to study the folk-songs and dances, which Schumann did not so forget, or they would have been more cautious about making so strict a rule.

[FOR THE ETUDE.]
THE SIMPLICITY OF TECHNIQUE.

CHAPTER VI.*

FINGERING, ACCENT, TOUCH.

As to fingering, there is not much more to be said. When you come to a passage that is made out of a scale, finger it as you have fingered the scales in the elementary exercises. When you come to passages made out of arpeggios, or chords, or five-finger passages, or double notes, finger them as you have been taught. Good fingerings are found in all instruction books and collections of technical exercises. There may be more than one good fingering of certain passages. Try two, and keep the best!

When you come to a place where two, three or four kinds of passages seem to mingle, "try on" various fingerings, and take the best. The "fingering" difficulty with every faithful practitioner of technics soon vanishes.

The controversy about American and Foreign fingering does not seem to be an important one. The writer of this has taught one or the other, or both, as they happen to come along, and, like other teachers, very soon carried his scholars beyond the need of printed fingering.

CONCRETE THOUGHT.

One great advantage of the practice of elementary exercises is that, after awhile, the mind thinks of notes in groups, and not separately. At the beginning, one says, "I will play A, then B, and then C," etc. In the end one says to the fingers, "play the scale of A!" and they do it. It is possible, sometimes, to play a whole page *never seen before* with, perhaps, only three definite impulses of the mind. The player says to himself, "the right hand, on this page, is to play the scale of G twice, then the scale of D twice, then the scale of C twice. Then it plays the arpeggio G, B, D, two octaves, twice up and down, then D, F, A, C twice, up and down. After that it repeats the scales at the top of the page." So the player orders the right hand to do these three kinds of things, and it does them.

You have now, perhaps, thoroughly and persistently practiced all the exercises indicated in the preceding chapters. You are a musical gymnast of the first order. Your fingers have worked loose and flexible to such a degree that they almost rattle in the wind as you walk. Your wrist is so well oiled that you can literally "turn your hand" to almost anything. You have the elbows of a gold-beater, and can hit from the shoulder so that "he will not know what struck him."

You can play scales and arpeggios fifteen notes to a second, and can, blindfolded, strike chords all over the piano.

Yet you have not, so far, played ten consecutive notes of real music!

"One thing at a time" has been our motto. We have mastered gymnastic playing, mental and physical, and will now begin to LEARN TO PLAY!

The player on the organette or the hand organ produces quite as good music as does the piano-forte player who plays without accent, without a good touch, and without expression.

TOUCH.

One must be able to produce from the keys the very softest sound, the very loudest, and all that are between these extremes. To obtain a mastery of touch, first tap-tap-tap lightly with one finger on a key; so lightly that the key will not go down in the slightest degree, yet so decidedly that you can plainly hear the tap-tap-tap on the ivory surface. Next, practice five-finger passages, scales, arpeggios, and eventually chords and runs of thirds and sixths. Do not throw down a single key. If one hammer strikes a string, you have not yet a perfect touch. After this, or alternately with this playing, play

all the elementary exercises soft, then louder and louder to the loudest degree.

These brief directions mean practice for many months. Do not care for accent, but play evenly.

ACCENT.

Talking or reading, declamation or singing or playing, that has any life in it, is full of infinite variety of accent or power of tone. The word "independently," for instance, is specially accented on the third syllable; but each of the other syllables is a little different in power from all the others. Thus the player who has a refined taste, and whose fingers are perfectly trained, hardly ever plays two consecutive tones alike. One is softer than the other.

Even this refined player, however, needs to keep up the practice of *accent* exercises. For the purpose of acquiring a perfect power to accent and an improved touch, it is quite in line with the spirit of these articles to recommend the study of Dr. William Mason's

PIANO-FORTE TECHNICS.

Dr. Mason's masterly essay on Touch, delivered before the National Music Teachers' Association, seemed to include everything pertaining to the subject; and his book mentioned above, is a very valuable one; mentioned here because it is pervaded from beginning to end with accents, which divide off and enliven every exercise and scale.

Now, to sum up the whole matter; no one can become the best of players without having a natural power of expression; and those that have this power need a thorough technical training to be able to express by the fingers what the heart feels.

More than half of the people who "love music enough to learn it" have considerable musical taste. By acquiring a good technique, by carefully observing all the signs of expression in the pieces they play, by introducing crescendos, etc., where there are no marks, and by imitating the style of the best players, such persons may have the credit of very refined taste, and may gradually acquire it.

Persons who are conscious that they have no power of expression, or musical taste, had better "stay away." Their musical studies will be a useless trial to them, and an untold affliction to their friends.

[FOR THE ETUDE.]

"A TEACHER'S RESPONSIBILITY."

To teach properly, that is, to do our work as earnestly and conscientiously as we ought to do, requires for ourselves as much thought and study as it does for the pupil to prepare for us the task we have given them. I ask so deep an interest in my work, that I long to be able to raise a high ideal in my scholars, and to show them how wide a field of thought and cultivation music opens to them. A teacher must study each scholar's individuality, for the way that will succeed with one pupil may fail if carried out with another.

Our duty is to awaken an intelligent interest in our pupils. Many take lessons "because every one plays a little, so I must, too." These are sometimes the ones that it is the most difficult to deal with; but we must bring an amount of patient, earnest work to bear upon them that will not be discouraged, if at first we seem to fail to rouse them to see as we would have them see. Study how to make practice interesting. Sometimes the gift of a pretty little blank book, where the practice list is written out, the rules to be followed put down, and the days of the month marked, so that the amount of practice done can be kept an account of, will cause a child, and even an older pupil, to take more pains. A teacher should always be careful to give a reason for what she requires done. If we are teaching even a very young child, we will find that it helps them to work more cheerfully. Mr. Mason's "Book for Beginners" can hardly fail to interest a child, if taught in the right way. Let a scholar understand from the first that every note must be played correctly, and that a mistake never be passed over. A few words of cordial praise, given when it is deserved,

helps a pupil to try all the more earnestly for the next lesson.

Sometimes we do not think enough of this; and if a pupil feels that praise is not given without being justly earned, it will help them to have the desire to deserve it. The responsibility of teaching is too serious a thing, it seems to me, to be lightly assumed.

Many young girls start out to teach who are entirely unfitted for the work. They have to do something for themselves, and think that giving music lessons is the pleasantest thing that they can do. They will, perhaps, tell you that they have no taste for teaching, that they have neither patience nor any particular interest in the work. These are the teachers who do real harm. First find out what we can do *well*, then do it, even if it is at the risk of not standing quite so high in the opinion of the world. Too many failures in this life are caused by not knowing ourselves well enough to do only that which we are sure we can do best. It is the duty of each teacher to feel that he or she can do something toward raising the standard of music; and with that end in view, we should try in every way to broaden our own minds, and not to let our daily routine make us one-sided; but let our music become the grand, sweet centre around which all that is best and highest cannot fail to be attracted.

It has occurred to me that if teachers living in small towns, where libraries are not within easy reach, would join together, and by each giving a small sum every year, buy books on music, so that by degrees a musical library could be formed, that by lending the lives of the composers and the musical papers to our scholars, we might show them that away from the piano, as well as at it, they can study the old masters and gain knowledge how to make their practice intelligent.

Let us, then, join together in the great work that has been given us to do, putting aside all petty jealousy; and while we sincerely rejoice over the success of others, try, by earnest endeavors, to win it for ourselves. F. C. ORANGE, N. J.

AMERICAN COLLEGE OF MUSICIANS.

EXAMINATION FOR ASSOCIATESHIP.

1886.

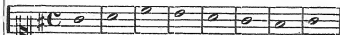
COUNTERPOINT.

Whose counterpoint do you employ?

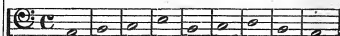
I. Name the consonant intervals.

II. How may dissonances be employed in counterpoint?

III. Add to the following Cantus Firmus (1) a lower part, note against note; (2) transpose an octave lower, and add an upper part, three against one.



IV. Write to the following Cantus Firmus (1) an alto (i.e., in the range of the alto voice) in florid counterpoint; (2) a tenor, four against one.



VOCAL.

How long have you studied singing?

Have you taught singing? if so, where and how long?

1. Do you sing (or teach) according to any particular school? if so, explain it.

2. What do you consider the compass of the soprano voice? of the mezzo-soprano? of the contralto? of the tenor? of the bass?

3. Do you divide the voice into registers, and, if so, how do you class them?

4. State your idea of breathing; of emission of tone.

5. How would you remedy a "throaty" tone?

6. How would you sing a *portamento*? how a *legato*? how a *staccato*? how a *crescendo* and *diminuendo*? how a *sfzando*?

7. What is a *ballad*? a *recitative*? an *aria*? an *anthem*?

8. On beginning the study of a vocal composition, what special directions would you suggest as helpful in forming an artistic conception of the work selected?

* CORRECTION.—In Chapter V, 8th paragraph, "For the motions we use seven colors;" please read, "For the motions use the seven kinds."

[FOR THE ETUDE.]
THE SCALES.

Many different ways of fingering the scales, or how to learn to finger them, have been explained in different articles in *THE ETUDE*. They all are simple enough, and it cannot be seen why they should not be remembered by any person within a short time. Still, there is a general complaint that it was very hard to make pupils understand and learn them; and I admit that I also have been troubled with this subject for a long time. The difficulty is, however, not to be found in the fingerings, but in the deficient knowledge of the scales. The pupil should first know what a scale is, and be perfectly familiar with all of them, before an attempt at fingering them is made. This can be accomplished by taking only one octave, with the right hand, the same fingering (1, 2, 3, 1, 2, 3, 4, 5) for all of them, and plenty of time.

1st. The fingering must be practiced for some time on the scale of C.

2d. Give a thorough explanation of sharps and flats.

3d. Explain the half-tone, and learn the chromatic scale with the usual fingering (third finger on black keys).

4th. Explain the whole tone.

5th. Explain the major scale by the following formula:—

1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th.

1 2 3 4 5 6 7 8

There is a half-tone between 3 and 4 and 7 and 8, all others are whole tones.

The thumb is to be passed always at the half-tone, 3-4.

6th. Learn the scales as follows:—

C, 1st, 2d, 3d, half pass, 5th, 6th, 7th, half to 8th.

C♯, 1st, etc. The "pass" can be omitted later.

Continue throughout the entire chromatic scale, playing each scale only once at a time.

Continue this, first once, later several times every lesson, until the pupil can do it readily, then with both hands (L. H., 5, 4, 3, 2, 1, 3, 2, 1), last also descending. When a firm hold on the major scale has been gained, the minor scales will present little or no difficulty; only take plenty of time, and do not begin with them until the pupil can produce any major scale called for without hesitation. The pupil must continue to play all the major scales once every day, when the minor scales are taken up.

Harmonic minor scale:—

1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th.

1 2 3 4 5 6 7 8

To be learned as above, until the pupil is able to play them, also ascending and descending by himself, every day, with the major scales.

Melodic minor scale:—

1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th, 7th, 6th, 5th, 4th, 3d, 2d, 1st.

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

When all of them have been learned, they must be played once every day, always the major, harmonic and melodic minor of each key in succession, viz.:—

C major, harmonic melodic.

C♯ " " etc.

This must be continued for from four to eight months, or even longer, if necessary, according to the age and talent of the pupil, before they can be extended to two octaves, and fingered otherwise. Whenever they are thoroughly understood, the pupil will be able to give all his attention to fingering, without being troubled with finding the keys at the same time. The fingering can be controlled by one rule, which holds good for all the scales without exception.

CARL E. CRAMER.

[FOR THE ETUDE.]
INTERPRETATION.

BY H. SHERWOOD VINING.

The characteristic difference between the rendering of a musical composition by an artist and his pupil, may be defined as the interpretation of the spirit the letter represents on the one hand, and the strict following of the letter without any conception of the spirit on the other.

It has too frequently been illustrated that the pupil whose attention has been directed solely to an accurate reading of notes, and the strict, often arbitrary, following of every expression, mark, slur, and pedal mark, cannot by such training alone be imbued with any artistic conception.

The faculty for such a conception must be a careful development from the first, and a natural growth. When the pupil shall recognize intuitively the emotional content of the piece studied, he may then be allowed to render a composition freely and spontaneously, and by so doing he cannot fail to do justice to the intention of the composer.

The mechanical observance of outward signs, or the parrot-like following of the characteristic style of any performer, must ever be fatal to progress or development.

Marks of expression are intended to portray more clearly the contents of the music itself, and not to limit or restrict the expression of a piece, and they should be subservient to the artist's own conception of the composer's meaning.

It has frequently occurred that the composer omitted slurs, and all marks for expression, in his manuscript work, and that these have been supplied later by the reviser of new editions.

It will be readily conceded that an Edwin Booth or a George Riddle, in studying a literary work, would not aim merely to apply the rules of accent and inflection prescribed by elocution, however correct they may be, or follow the rendering of any master of the art.

That these artists only study to render a work according to their own original conception of the true meaning of the writer, employing means ever true to nature, is direct proof of their great genius.

And this holds good for the best rendering of any musical composition. It has been recognized that the artist who renders a work true to the conception of the composer must possess genius as great.

The pedals properly used may lend added artistic effect by blending and sustaining the tones, but these mechanical contrivances must never be the sole means for the contrasts of loud and soft, so often the only kind of expression sought. The cultivated touch alone can produce that subtle variety of tone quality, and delicate shading and blending of tones, which, together with the proper emphasis and phrasing, alike proclaim the true artist and the true interpretation.

That the tones of the much abused piano can respond to every shade of feeling in the artist, and be entirely controlled by his will through the medium of the touch, every tone answering perfectly to the tone-quality pre-conceived in the artist's mind, has often been satisfactorily proved, and in this country this generation, by an Anton Rubinstein and a William Mason.

It has been too long the tendency to cultivate the mechanical exclusive of the intellectual and the artistic, while it is only when the mind, heart, and soul are the controlling influences, that music can be cultivated as a fine art.

REMOVAL.

We have moved our office and place of business to No. 1704 Chestnut street. We will no longer keep a P. O. box, as we are about a mile from the Post-Office, and will have our mail delivered to us by carrier. Our address is now—Theo. Presser (or THE ETUDE), 1704 Chestnut street, Philadelphia, Pa.

"OLD FOGY" HAS A WORD TO
SAY ON "INDIVIDUALITY."

DEAR MR. EDITOR:—I think that while many remarks in your editorial of August, "Objective or Subjective," were both interesting and pertinent, still the whole tenor of the article should not be allowed to pass unchallenged. And let me say here that I would like to hear the opinions of some of my contemporaries on the subject—a very delicate and philosophical one, by the way. You say that individuality should be cultivated, and infer that it should be cultivated to the exclusion of everything else. Now it is just here I beg to differ, and also point out to you that the glaring sin of the age is egotism—over-developed personality, and overweening arrogance, self-conceit. "When I play Beethoven" (so says the young virtuoso), "I play it individually." And what does this individuality consist of? Falsehood, distorted expression, want of repose, in a word, it is cursed with the sin of our age—sensationalism. Display, and not art, self-posturing and theatrical outbursts, and a total lack of the grand self-restraint so necessary to a high ideal of performance.

With all due reverence to the memory of the Abbé Liszt, I blame him much for this state of affairs. He introduced not only a meretricious style in his compositions, but also in his playing. To dazzle was his aim; and while, perhaps, in later years he moderated all that, still, he started the fashion, and it has lasted ever since.

How is Chopin played to-day? Everything is top-turkey, exaggerated expression taking the place of that subtle sentiment so characteristic and beautiful. His polonaises are played as if they were the stage waltz of a Cossack, and his études as mere exhibitions of digital dexterity, and all, forthwith, because my young master virtuoso wishes to show his "individuality." Fudge! his ignorance and conceit, and because he won't take the trouble to consult older and wiser heads. Let the young ruckee show his blood by all means, but in the end he gains nothing by a departure from beaten tracks. He simply loses himself, and then, like the fox who lost his tail in the trap, tries hard to convince other foxes that their causal appendages are useless. When we go to piano recitals we go to hear the composition, and not the man playing them. That is what I do; but then it may be my old-fashioned simplicity.

When Bach is down for a number, I don't care to hear the "Herr" who presides at the instrument give his peculiarly personal idea of Bach. I want to hear old John Sebastian's idea. I feel as if you complain that a pianist can't leave his personality in his dressing-room in the green-room. No, very true. But he can leave his self-conceit, and with advantage, too, as far as the audience is concerned. We are tired of this eternal smirking individuality and want of self-restraint. In Rubinstein's case, it possibly may be playing at times, and the man who wrote "scratch a Russian and you come on a Tartar," must have been thinking of this great pianist. He is a Tartar at times, and sets a very bad example. It is customary to laugh at tradition, and poo-poo our grandfathers. "It is so old fashioned, you know!" Very well, young men; you will find out when you reach the age of maturity, that it is very pleasant to have authority to fall back on, and that a reckless assertion of "selfhood" may be all very fine, but that it is, after all, not the highest expression of true art.

A student in Berlin, who had long suffered from the piano-forte practice of a young woman next door, has been relieved by a friend, an electrician, who has invented a piano-killer. One day, the young woman sat down to practice, when suddenly the instrument was thrown out of tune through its entire scale. The poor girl wept aloud, and the electrician's sympathies were so excited, that he was about to restore the piano-forte to its proper form, but was prevented by the enraged student, who swore that the tortures he had endured were not to be so easily condoned. The story spread over Berlin, and musicians and piano-forte doctors came in throngs to examine the instrument, but all efforts to make matters straight or to account for the difficulty were in vain. The explanation is as follows: A large electro-magnet was set up in the room of the tortured man, with its poles close to the wall against which stood the piano-forte on the other side. An electric battery was connected with the magnet, and the stream being turned on, its influence was felt through the wall by the steel strings in the piano, and proved powerful enough to put the instrument out of tune. Whenever the electric stream was stopped, which occurred as often as the tortured neighbor went out, the mystic influence stopped.

FOR SALE.—A Second-hand Piano in excellent condition. Seven octaves. For Eighty Dollars.

Address

E. CLARK,

Or ETUDE'S OFFICE.
1228 S. 12th Street.

OPINIONS, PROTESTS AND SUGGESTIONS.

We invite short correspondence to this Department, and would ask all to be brief, clear and forcible; first making sure of having something to say, suggest, or to protest against. All personalities and extended arguments will be summarily suppressed.

EDITOR ETUDE:—

Old Fog, in the July ETUDE, says some very handsome things of the Techniphone, but adds, "Nothing will convince me of any actual substitute for tone itself." That, however, is not the question at issue over the Techniphone. For learning tone and expression, give us a perfect piano, and in perfect tune. But nine-tenths of the time required to master the piano is spent, not in learning tone, but in acquiring dexterity of fingers. Learning to play the piano is, in the beginning, not musical but mechanical, in no respect different from many other arts which depend solely on nimbleness of hands and fingers. And the Techniphone asks, are noise and racket necessary to train fingers? Must we beat the tom-tom?

It is a serious objection to the piano, as an instrument for finger practice, that it lends itself so readily to the amusement of the pupil. The playing of pieces early is a delusion and a snare. If the pupil impatiently lays aside her training exercises, not yet having wholly subdued her fingers and mastered the key-board, she abandons the one straight road to success and enters on a by-path which ends nowhere. To such pupils the piano is the voice of Circé beguiling and betraying all who stop to listen.

The drill-sergeant does not find it necessary that his squad should first off their muskets in order to learn the manual of arms and the manoeuvres of the battle-field. The Prussians of Sadowa and Gravelotte got their perfect drill and discipline on the quiet parade ground of Potsdam long before they ever smelled gunpowder.

It is, at first sight, a natural and valid objection to the Techniphone, that no one ever yet learned the piano except on a piano. But some one has to be the first to discover America. Every great discovery and labor-saving invention must pass the ordeal of objection, doubt and criticism. That is the very question now up, whether or not nine-tenths, or even a half of the work now done on the piano cannot be done, and much better and quicker done, on another instrument.

As to two of the three essential characteristics of the piano key-board and touch, the Techniphone is a piano. As to the third musical tones, by the ingenious substitution of faint, colorless sounds and return sounds to the keys, it is, for all finger practice, infinitely better than the piano. W.

EDITOR THE ETUDE:—

Thirty-five years ago, when American prints had, with few exceptions, only American fingering, I was led to use my influence and practice to that mode of fingering, thinking that I was thereby encouraging American enterprise.

The best foreign teachers have looked with disdain upon such x, 1, 2, 3, 4, fingering, and insisted that a pupil had better pay double price for good foreign prints rather than use such fingering.

I was soon convinced that they were right, and afterward refused to buy music with x, 1, 2, 3, 4, fingering, at any price. I also soon began to observe that my pupils were well pleased with the change, and think I received a better class of pupils in consequence.

I would say to the teacher who uses American fingering because he can buy it at a greater discount, or for any other reason, that he will certainly regret it before long for it is going out of use, and his pupils, when they become older, will blame him for having taught them what they will have to unlearn.

NEW YORK CITY.

J. C. Cook.

EDITOR OF THE ETUDE:—

Observing in THE ETUDE for March a very clear exposition of the way to play two notes in one hand and three in the other evenly together, I submit the following table, to show how four in the right hand may be played with three in the left and have them both even. I have used this method in Chopin's C & M Impromptu. B.



EDITOR OF THE ETUDE:—

The question "Should a note, when followed by a rest, be held its full time the same as when followed by a note?" being answered in the affirmative in a recent number of THE ETUDE, another question naturally arises in concerted music: How shall a chorus or number of players know when to leave the note together? Suppose it to be a half note followed by a rest, shall the chorus hold the note until the third count? or is the note to be left an instant before the third count? Could a chorus agree upon the instant without previous arrangement? If held until the third count, is it not held too long? trespassing, as it must, upon that count. Do not some conductors insist upon leaving the note instantly upon the second count? Is not this the better way, avoiding, as it does, any uncertainty as to the instant the note is left?

2d. Is it customary, in chorus work, when a quarter note is followed by a rest, to play it as short as an eighth note, when followed by a rest? In other words, are the two notes held the same length of time, the remainder of each count being observed in silence? These questions have caused no little discussion here, it may be possible they have elsewhere. E. A. S.

NEW PUBLICATIONS.

"THAT GRAVE ON THE LONELY HILL." Words and Music by J. M. HILL. Published by BREYMAN BROS., New York.

A ballad in the long-forgotten style of Belle Mahone. It has a chorus, which is unaccompanied in the second verse, to give it a lonely, far-away effect, I suppose.

"32 KLAVIER AND SINGSTÜCKE." EMIL BRESLER. Published by P. J. TONGER, Cologne, Germany.

Useful, instructive pieces, of the first grade, on five tones for each hand. They were composed for the author's two little children. A few of the pieces have German words, which, however, do not interfere with the playing of them as the piano part is complete in itself. There is a dearth of this kind of music in this country. We need more kindergarten music, simple and pleasing music, by good musicians. Emil Bresler is a leading Berlin teacher, and conducts a musical journal called the *Kinderwelt*. We would be pleased to see these pieces become popular in this country. They are in two parts, each part 60 cents.

"THE STORY OF MUSIC AND MUSICIANS," by LUCY C. LILLIE. New York: HARPER & BROTHERS.

This little book is primarily intended for young music pupils, and its avowed object is "to interest young students in music in the technique of their art and in the associations amid which great masters have worked." This object it will doubtless accomplish. It has in itself the "impetus and enthusiasm" which its author desires to awaken in his young readers; it is sincere in spirit, elevated in tone, and gives evidence of wide reading and study. It is a beautiful book and will doubtless be useful. It seeks to interest pupils in the intellectual side of music, and is well adapted to do so from its intelligence. A decided advantage is the illustrations, which are quite numerous. It contains also a great deal of useful information.

The greatest defect of the book is its lack of perspective. It does not seize the prominent points and place them in the clearest possible light. The characteristic, determining facts of musical history (in so far as the book is a history) are not shown as they might be. Indeed, some of them are not mentioned at all. For example, there is no account whatever of the distinguishing characteristics of the harpsichord and clavichord, although we are told that the piano-forte differs from them in having bellows. The information in the book is so miscellaneous that it needs a clearer arrangement to prevent it from being confusing.

There are some positive faults. On page 73 there is a very misleading use of the term "leading-note," which is here actually applied to the tonic! The explanation of the term "classical," on page 118, is, to say the least, inadequate. On page 61, "coda" is misprinted for "code," and "Hamburg" is used for "Hainburg" repeatedly on page 114; a very misleading blunder. The task undertaken in this book was not a means an easy one. All the more reason why the great amount of miscellaneous information should have been perfectly digested and all the points made perfectly clear, especially in their right proportions and relations. The book might have been made more valuable that it is; but it will undoubtedly serve a useful purpose. J. C. R.

Questions and Answers.

QUES.—Please answer the following question in the next number of THE ETUDE. In naming the intervals of scales, why are the primes, dominant, sub-dominant and octave called perfect and not major?—NEMO.

ANS.—Because these intervals differ from the other consonances (thirds and sixths) in this, that when they are inverted they do not change their character. Major thirds and sixths when inverted become minor; but the fourth inverted becomes a fifth of the same sort as the regular fifth of the scale, and *vice versa*. Further, primes, fourths, fifths and octaves as they stand in the scale cannot be modified either by enlargement or diminution without changing them from consonant to dissonant intervals. Whereas major thirds and sixths are made minor by diminution, and minor are made major by enlargement, both being consonances. But some writers prefer to call all the intervals of the scale *major*. Fillmore's "New Lessons in Harmony" calls them all *standard*, treating all other intervals as modifications of standard (or *scale*) intervals, and pointing out the above-mentioned differences.

QUES.—I cannot understand how the Waltz No. 2 of Schubert's, in June number, can be so very similar to Beethoven's "Le Desir." What is the "Fourth Mode of Minor Scale" spoken of by Louis Meyer? What is the Robbins' "Method of Harmony and Piano Instruction?"

ANS.—1. The Schubert waltz you speak of is "Le Desir," often attributed to Beethoven, but not written by him at all. 2. Louis Meyer's "Fourth Mode of the Minor Scale," is ascending in the melodic and descending in the harmonic. It is really a *mixed* scale, made up of three chords—a minor tonic and under-fifth, and a major over-fifth. The *pure* minor (or under-scale) is made up of three minor chords, and a *mixed* scale is made up of three major chords. There is, also, a mixed major key, made up of a major tonic and over-fifth and a minor under-fifth. See Fillmore's "New Lessons in Harmony," and Klemann's "Nature of Harmony." 3. I have not a copy of Robbins' "Method," but I can give you an examination of it some time ago left on my mind the impression that it was a superficial work by one of those shallow pretenders who condemns everybody but himself.

QUES.—To THE ETUDE:—I have a little pupil whose fingers, to use a common expression, seem to be double-jointed. For instance, in striking with her thumb, the second joint turns decidedly in, and the joints of her fingers move in much the same way. Do you think she will ever make a player? Or can you advise me any set of exercises especially adapted to such a pupil?—L. H.

ANS.—You can best overcome this difficulty by simple exercises for one finger at a time, fixing her whole attention on the one point of getting the finger up and down correctly. Don't let her practice without you. Take only a few minutes at a time, no longer than you can hold her attention. Do nothing else until you have conquered at this point. You can soon use slow trill, and afterward exercises for three, four and five fingers.

QUES.—Will you please give a short account of Spindler in your next ETUDE?—L. S.

ANS.—Fritz Spindler was born in 1817, and has been a teacher in Dresden since 1841. He is best known by his brilliant parlor pieces for the piano; but he has written larger works—three symphonies, a piano concerto, a good many sonatas, and some quartettes and trios. One of the symphonies has never been published.

QUES.—Is it thought injurious to a girl's voice, regularly trained by a competent teacher, before she is at least sixteen years old?—E. E. R.

ANS.—If I understand the question rightly, you ask if a girl should take singing lessons before puberty? Yes, in moderation and with discretion. During childhood and the changing period, a girl should not do a woman's work in singing any more than in other things. Everything should be done to promote health; special care should be taken to develop the respiratory organs, of course, light clothing around the waist should not be worn. During these years the girl should study music, learning to play some instrument, and doing what she can to acquire fine musical taste and to train the ear. During puberty, singing should be of a very general description, perhaps discontinued entirely at times—this should be left to a competent and *conscientious* teacher—deferring systematic, thorough, artistic vocal work until after the change to womanhood, and until the system has completely settled.

Owing to moving our stock of music and office, orders and correspondences are necessarily somewhat delayed. We ask the indulgence of our readers for this. We are increasing our facilities in every direction.

[For THE ETUDE.]

WHAT SHALL WE PLAY?

(Conclusion.)

- Hofmann, Op. 19. Italian Love Novel.
 Wilm, N., Op. 25. Suite No. 1.
 Krause, Ant. Library for Young People; a collection of melodies from the works of old and new masters.
 Krause, Ant., Op. 6. Serenade.
 Mendelssohn, Op. 92. Allegro brilliant.
 Reinecke, Op. 46. "Nutcracker and Mouse King."
 Reinecke, Op. 92. Overture to Goethe's "Annual Fair at Plundersweilern."
 Roentgen, Op. 4. "From the Time of Youth."
 Scharwenka, Ph., Op. 21. Dance Suite.
 Hiller, Op. 106. Operetta without words.
 Reinecke, Op. 165. A fairy tale without words.
 Rheinberger, Op. 122. Sonata.
 Rubinstein, Op. 103. Bal costumé.
 Barth, Op. 4. German dances.
 Brahms. Hungarian dances.
 " Op. 23. Variations on a theme by Schumann.
 " Waltzes, Op. 39.
 Gade, Op. 4. Northern tone pictures.
 Jadassohn, Op. 58. Ballet music in canon form.
 Jensen, Adolf, Op. 45. Wedding music.
 Moszkowski, Op. 12. Spanish dances.
 Raff, Op. 174. Aus dem Tanz Salon.
 Scharwenka, Ph., Op. 30. All' Onharese. Waltzes.
 Volkmann, Op. 24. Hungarian Sketches.
 Wilm, Neron, Op. 30. Second Suite.

If you have two pianos, you will have a great source of pleasure and enjoyment by cultivating four-hand playing on two pianos. The orchestral works of our heroes can, of course, be rendered much more adequately in arrangements for four hands on two pianos than would be possible in arrangements for one piano.

Original works for two pianos are not very numerous, I therefore call your attention to Anton Krause's "Library for Two Pianos." Collection of original works published by Breitkopf & Härtel. This collection contains the following eighteen works from Bach to Liszt, in beautiful print and excellently edited:—

1. Clementi, M. Sonata, No. 1, B flat major.
2. " " " No. 2, " "
- 3.* Mozart, W. A. Concerto, F major.
4. " " " Sonata, D major.
5. " " " Fugue, C minor.
6. " " " Concerto, E flat major.
- 7.* Bach, John Seb. Concerto, No. 3, D minor.
8. " " " No. 2, C major.
9. Chopin, F., Op. 73. Rondo, C major.
10. Krause, Anton, Op. 17. Sonata, E major.
11. Huber, Hans, Op. 31. Sonata, B flat major.
12. Bruch, Max, Op. 11. Fantasy, D minor.
13. Reinecke, Carl, Op. 66. Impromptu, A major.
14. Singer, Otto, Op. 1. Andante with variations in F major.
15. Burdorf, E., Op. 1. Variations, E major.
16. Schumann, Robert, Op. 46. Andante and variations, B flat major.
17. Reinecke, C., Op. 94. La Belle Griseldis, F major.
18. Liszt, Franz. Concerto pathétique, E minor.

Besides these, I mention in addition:—

- Saint-Saëns, Op. 35. Variations on a theme by Beethoven.
 Gouvy, Op. 62. "Lilli Bulléro."
 Hiller, Op. 108. "Lützow's Wild Chase."
 Moscheles, Op. 92. "Homage to Handel."
 Moscheles and Mendelssohn. Variations on the march from Preciosa.
 Reinecke, Op. 24. Variations on a sarabande by Bach.
 Reinecke, Op. 125. Improvisation on a gavotte by Glück.

* Nos. 3 and 7 for three pianos.

Mendelssohn, Op. 92. Allegro brilliant, arranged for two pianos by Reinecke.

Rheinberger, Op. 15. Duo, A minor.

As to the literature for piano and violin, I refer you to the guide by Albert Tottmann, in case the works named below do not suffice. That Mozart and Beethoven alone have caused quite a literature for these instruments is well known. Besides the works named before, the following may be mentioned as preliminary studies:—

Reinecke, Op. 122. Ten little pieces.

" Op. 174. " " " New series.

" Op. 108. Three sonatas.

Schubert, Op. 137. Three sonatas.

Hauptmann. Three sonatas, Op. 5 and Op. 23.

David, Op. 30. "Bunte Reihe." Variegated Series.

For a more advanced degree:—

Bargiel, Op. 10. Sonata.

Gade. Sonata, Op. 6.

" " Op. 21.

Grieg. Sonatas, Op. 8 and 13.

Huber. Sonata, Op. 42.

Heller and Ernst. Douze Pensées Fugitives.

Mendelssohn. Sonata, Op. 4.

Rubinstein. Sonata, Op. 19.

Schumann. Phantasiesstücke, Op. 73.

Reinecke. Phantasiesstücke, 22.

" Sonata, Op. 116. Fantasia, Op. 160.

Schumann. Sonatas, Op. 105 and 121.

Goldmark. Suite, Op. 11.

J. S. Bach. Six sonatas, with piano accompaniment by Robert Schumann.

Hiller. Canonical suite, Op. 86.

" Six rhythmical studies, Op. 38.

Rheinberger. Sonatas, Op. 77 and 105.

Th. Gouvy. Sonata, Op. 61.

Bargiel. Suite, Op. 17.

Brahms. Sonata, Op. 78.

Kiel. Suite, Op. 77.

" Romance, Op. 49.

" Two sonatas, Op. 35.

Roff. Sonatas.

The literature for piano and violoncello is less copious. Besides the well-known five sonatas of Beethoven and the two of Mendelssohn, I mention:—
 Schumann. Five pieces in a popular tone.

Rubinstein. Sonatas, Op. 18 and 39.

Reinecke. Sonata, Op. 42.

" " Op. 89.

Bennett. Sonata, Op. 32.

Brahms. Sonata, Op. 38.

Grieg. Sonata, Op. 36.

Kiel. Pictures of Travel, Op. 11.

Lachner, Vincenz. German dance melodies, Op. 65.

Saint-Saëns. Suite, Op. 16.

" Sonata, Op. 32.

Scharwenka. Sonata, Op. 46.

Witte, G. H. Sonata, Op. 15.

In trios we have an uncommon wealth of literature up to the present time, and I only need mention to you the names of composers such as Haydn, Mozart, Beethoven, Hummel, Mendelssohn, Schubert, Schumann, Bargiel, Rheinberger, Gernsheim, Reinecke, Brahms, Saint-Saëns, etc. You may, nevertheless, desire to get acquainted with a few trios of an easier or the easiest character which might be considered as children's trios, and precede those of Haydn. Such are the following:—

Kirchner, Op. 68. Children's trios.

Beethoven. "To my Little Friend." Trio in one part, B flat major.

Reinecke, Op. 159. Three little trios.

" Op. 126. Two Serenades.

Wohlfahrt, Op. 66. Two easy trios.

Of later trios I mention especially

Bargiel. Op. 6 and 20.

Brahms. Op. 8 and 87.

NEW + ENGLAND + CONSERVATORY + OF + MUSIC.

The largest and best-appointed School of Music, Literature, and Art in the World.

MUSIC

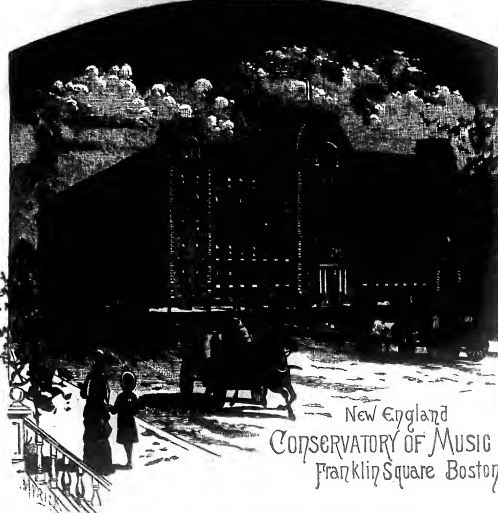
Is taught in all its departments, **Instrumental and Vocal**, including Piano-forte, Organ, Violin, and all Orchestral and Band Instruments, Voice Culture and Singing, Harmony, Theory, and Orchestration, Church Music, Oratorio and Chorus Practice, Art of Conducting; also, Tuning and Repairing Pianos and Organs. All under superior teachers, in classes and private. There have been more than two thousand students in attendance the present school year.

ART DEPARTMENT.

Drawing, Painting, and Modeling from Casts and from Nature, in Crayon, Water and Oil Colors; **Portraiture and China Decorating**, with some of the best artists in the country. In classes and private. There have been one hundred and twenty-five Students in attendance in this department in a single term.

ENGLISH LITERATURE,

Common and Higher Branches, History, Mathematics, etc. **Modern Languages:** German, French, Italian and Spanish, with the best native and foreign profes-



FALL TERM BEGINS SEPTEMBER 9, 1886.

Tuition, \$5.00 to \$20.00 per term of ten weeks. Board and Room Rent, Light, Heat, etc., \$4.50 to \$7.50 per week.

SEND FOR NEW CALENDAR, BEAUTIFULLY ILLUSTRATED, FREE.

E. TOURJEE, Director,

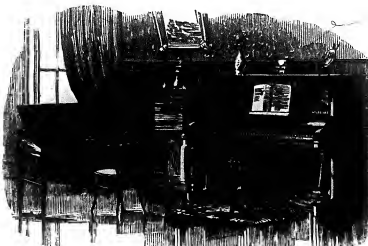
Franklin Square, BOSTON.

THE TECHNIPHONE

THE TECHNIPHONE is an instrument with a piano-forte key-board and genuine piano touch, designed as a substitute for the piano in learning the mechanical part or technic of piano playing.

For the easy, certain, almost automatic acquiring of a perfect legato and all grades of staccato, it is as superior to the piano as the foot-rule is superior to the eye in taking exact measurements.

Three months of faithful work on the Techniphone will lay a better foundation, and advance the pupil further in acquiring a correct touch—the supreme accomplishment in piano playing—than two years of equally faithful work on the piano alone. This it does through the *novel invention of return sounds* to the keys, which introduce into all elementary work a clearness and precision never before known.



AUXILIARY TO THE PIANO.

TESTIMONIALS.

STERNWAY HALL,
New York, February 2, 1885.

The Techniphone is much superior to all other things of the kind. I think every pianist ought to have one.

S. B. MILLS.

New York, November 14, 1885.

I conscientiously and cheerfully recommend the Techniphone to all my personal friends and to pupils and players of all grades.

JULIE RIVÉ-KING.

New York, February 2, 1886.

In my experience of many years in piano teaching, I have been strongly of the opinion that preparation for the piano could be best done at the piano alone. I now find by actual trial that time spent at the Techniphone, in conscientious and observant study of certain finger exercises, studies and portions of piano pieces, and then comparison with the same transferred to the piano, will accomplish more, with better results, than the whole time given to the piano alone.

Yours very truly,
S. N. PENFIELD.

Mr. Viroth:—

If I could have pupils come to me with the foundation that your teaching on the Techniphone will lay, I would ask for nothing better.

Boston, June 25, 1886.

WHAT CARLEY PETERSHLEA SAYS:

I earnestly advise the use of the Techniphone by all teachers and students of the piano and organ.

BERNHEIM SCHOOL OF MUSIC, CHICAGO.

CLARENCE EDDY.

CHICAGO, November 10, 1885.

I experience now the benefit of my five months' practice on it with splendid results.

FREDERICK BOSCOVITZ.

It is the best means I ever had at my disposal for teaching the piano correctly and thoroughly.

STERNWAY HALL, New York.

A. R. PARSONS.

And best of all, an *infallible* test to one's legato touch in the ingenious bi-click. This bi-click tells many tales, as lots of self-sufficient pianists have found to their surprise. It is a musical detective, and, no matter how well you may think you play legato, in nine cases out of ten you discover you have been laying the tones unconsciously.—*Old Pops, in The Etude, July, 1886.*

PRICES: 5½ OCTAVES, \$50.00; 7½ OCTAVES, \$70.00.

THE TECHNIPHONE CO.,

No. 7 West 14th Street, New York.

LYON & HEALY, Chicago.